

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 12, 1955

*Pl. St. Espy 1 included*

The Bride's Magazine  
527 Fifth Avenue  
New York 17, N. Y.

Gentlemen:

Will you please let us know when the October 15th issue of your magazine will be available and whether you can send us several tear-sheets containing the reproduction of the Cushing Original weathervane.

Sincerely yours

**ENCLOSURE**

September 8, 1955

Mr. Nathaniel Saltonstall  
53 State Street  
Boston 9, Massachusetts

Dear Nat:

Aren't you on speaking terms with me? I have not received a reply to my letter of five weeks ago, nor the bill which I am aching to pay. Also, I did so want to have you see what Albert calls the "pool rooms".

I had planned to fly to Boston for the Sunday shindig at Brandeis. Besides the desire to see my New England friends, and the three chapels you spoke of so enthusiastically, I had a special reason for being present at the unveiling. A very dear friend, Helen Kroll Kramer, executed the Ark Curtains for the Jewish Chapel, and showed them to me in Newtown en route to Boston. They are terrific, stupendous, etc., and have given me a reason to open up my early American Bible, where the color scheme for the curtains is described in Chapter 26th of Exodus. I am very eager to get your opinion of this handi-work and also to meet Helen, who was among the first weavers in modern America. If you will be at Brandeis on Sunday, I hope that you will arrange to say "hello" to her. She has heard so much about you from me, (and naturally all glowing) that she is eager to see you in the flesh, in dress of course, in the appropriate costume for the occasion, including skull cap.

With love



THE BALTIMORE MUSEUM OF ART

W Y M A N P A R K  
BALTIMORE 18, MARYLAND  
CHESAPEAKE 3-7113

September 13, 1955

Mrs. Edith Halpert  
Downtown Gallery  
32 E 51st Street  
New York City, New York

Dear Mrs. Halpert:

Your generous cooperation regarding our forthcoming exhibition "If wishes could buy" made our task a most pleasant one- and I do hope the show will turn out to be rewarding for all concerned. I would like to confirm our request for the loan of the following paintings and drawings:

Harnett, Still Life  
~~Davis, Medium Still Life~~  
Weber, On the Shore (gouache)  
Weber, Improvisation  
Levine, Street Scene  
Shahn, Wheatfield (drawing)  
Spencer, Entrance to the Fort, Bermuda (drawing)  
Kuniyoshi, Weeds and Sun (drawing)

The dates of the exhibition are October 4 to November 6. As discussed, we will, of course, take care of transportation and also of the insurance from wall to wall. In order to report the objects to our insurance agents and to print a listing of the show (giving credit to the lenders), we would appreciate it very much if you could confirm the loans and also send us the data including prices at your earliest convenience by special delivery.

We have engaged Hahn Brothers (112 West 107th Street, New York 25, Attention Mr. Lipps) to pick up the requested works on Monday, September 19 and then bring them to Baltimore by locked van. It would be very helpful to have your confirmation not later than Friday, September 16, so that we can instruct Hahn and our insurance agents accordingly. Hahn also will return your loans immediately after the close of the exhibition.

Thanking you again for your help and kindness, I am

Sincerely yours,

*Gertrude Rosenthal*

Gertrude Rosenthal  
General Curator

GR:jh

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August twenty-seventh,  
1 9 5 5

Miss Helen Wurdemann, Director,  
Art Association,  
2425 Wilshire,  
Los Angeles, California.

Dear Miss Wurdemann:

Now that we are about to go to press, I want  
to express my deep appreciation for the valu-  
able assistance you gave us in connection with  
the Los Angeles exhibition.

Sincerely yours,

egh:k.

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KENSINGTON PALACE HOTEL  
DE VERE GARDENS  
LONDON, W. 8

Telephone: Western 8121  
Telegrams: Kensington Hotel, London  
Cables: Kensington Hotel, London

Sept 16/55

Dear Mrs Halpert.

Please pack and send my  
Small Harrett (9x7) named "The  
Blue Tobacco Box" to my daughter

Mrs Frank Hudson  
58 Laconia St.

Lexington

Mass

I am enclosing a check for  
\$5 to cover costs.

After a year abroad I had  
hoped to stop in NY but they  
tell me it's a Rat Race and I'm  
a little fed up with foreigners  
especially American foreigners.

If you wish to communicate  
with me I'll be at the above  
London address until Oct 1.

Very truly yours

Geo. A. Dickson, Comdr USN Ret.

Please mark the package "Planned Old"

THE FIRM OF

EMILY S. NATHAN HELEN ERSKINE

PUBLIC RELATIONS  
PUBLICITY

551 MADISON AVENUE NEW YORK 22, N. Y.

PLAZA 3-4690

September 8, 1955.

Mrs Edith Halpert,  
Downtown Gallery,  
32 East 51 Street,  
New York 22, New York.

Dear Mrs. Halpert:

A note to thank you for your help and interest  
in the early days when Sculpture in Silver was  
just an idea. I do hope we will see you at the  
Brooklyn Museum this Tuesday night. I would  
like so much to have your comments on the show  
as a whole.

Cordially,

Emily S. Nathan

ESN:rk

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may be published 60 years after the date of sale.



K E N H A Y N E S A.I.A. ARCHITECT 1715 CASADY DRIVE DES MOINES, IOWA

---

over who could check and advise me as to the correct technique for applying this material. Perhaps Mrs. Halpert can follow through on this, as it is my understanding she will be here for the convention.

Finally, I might mention that the white paint on the canvas where pulled over the stretchers has cracked slightly, which I am informed is a natural phenomenon, and about which concern need not be unduly felt.

Respectfully submitted,

KEN HAYNES, Architect -  
for Eero Saarinen and Associates

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August thirtieth,  
1 9 5 5

Mr. A. L. Karp,  
1019 Realty Building,  
Savannah, Georgia.

Dear Mr. Karp:

I am sorry that you have been inconvenienced.

The gallery was closed all summer and will not reopen until September sixth or seventh. The moment I arrive, I shall have the book-keeper check into the matter and will see that you get a copy of the book.

Sincerely yours,

agh-k.

WILLIAM C. WHITNEY FOUNDATION  
120 BROADWAY  
NEW YORK 5, N.Y.

August 23, 1955

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

In reply to your letter of August 17, 1955,  
Mr. Rose is not expected to return to the office until mid-  
September. At that time, the complete file will be called  
to his attention.

We feel that we should call to your attention  
the fact that we are restricted to confining our grants-in-aid  
to organizations which are recognized by our taxing authorities  
as exempt under the proper provisions of our Revenue Laws. Any  
eligible application to us must be on the letterhead of the tax  
exempt entity with a copy of the ruling in its name attached.

You stated in your letter that Mr. Wight will  
require support for at least three years. For your information,  
it is not the usual practice of our Directors to make grants  
for a period extending beyond one year.

Sincerely yours,

*Harriett E. Wilson*

Assistant Secretary

HE:RS

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



September 15, 1955.

Miss Gertrude Rosenthal, General Curator  
The Baltimore Museum of Art  
Wyman Park  
Baltimore 18, Maryland.

Dear Miss Rosenthal:

Thank you for your letter.

Immediately upon receipt we sent you an itemized list with the prices attached. Incidentally, there is an error in the insurance valuations. Will you please correct the figure on the Harnett painting for the full valuation, as it is now on consignment to us from the owner.

You will note too that - as I had feared - Stuart Davis "Medium Still Life" is not available, it had been promised elsewhere earlier. In the near future when we have another top example I shall let you know.

It was so nice seeing you. I always enjoy your visits. Hope that many of your "wishes" will come true.

My best regards,

Sincerely yours,

Edith Gregor Halpert

EGH:lw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Samuel Hochelson  
394 Woodbridge Avenue  
Buffalo 16, New York

on with this request. I will do everything humanly possible to follow through - as suggested in my earlier letter.

We are eager to hear from you.

With sincere thanks and deep appreciation for your kindness in this truly great project, I am,

Cordially and sincerely,  
Kathryn M. Hochelson



o publishing information regarding sales transactions, which are responsible for obtaining written permission with artist and purchaser involved. If it cannot be shed after a reasonable search whether an artist or dealer is living, it can be assumed that the information is at least 60 years after the date of sale.

September 7, 1955

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Edith:

I am happy to acknowledge your thoughtful letter of August 29 about the Zorach project. Doubtless, you have now received our request for your help on our Primitive Show which was your idea and which is now being planned for the only gap we have in January.

I do think you have a swell idea in the Zorach proposal, but unfortunately our schedule which has been jumping around to accommodate our construction project, does not allow any new plans. Wouldn't it be a good tie-in in New York, however?

I have been following the sketches for the Second National Bank with much interest and we all look forward to this new artistic light on our horizon.

With all best wishes,

Yours very sincerely,



Lee Malone  
Director

LM:al

September 17, 1955

Miss Dora Wiswell  
Beachcraft  
Weatherspoon Beach, New York

Dear Miss Wiswell:

I was so stunned upon receipt of your letter, and after re-reading it three or four times still feel that it cannot be true. I was very fond of Charlotte and am really terribly grieved.

Whenever it is convenient for you to return the unsold vases, please do so to the gallery at the above address. A bill is enclosed.

Sincerely yours

EGH:1

view to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



September 15, 1968.

Milwaukee Art Institute  
772 North Jefferson Street  
Milwaukee 2, Wisconsin.

Gentlemen:

I note on our consignment record your statement to the effect that the Arthur G. Dove painting "Hardware Store" was received by you from the State University of Iowa slightly damaged.

Since we cannot check the painting directly, we should like to have you send a notice to the University, recording the condition of the picture when you received it, so that we may make a claim legitimately to the insurance company when the exhibition is actually returned to us.

Thank you for your courtesy.

Sincerely yours,

Edith Gregor Halpert

EGH:1w

not to publishing information regarding sales transactions, research is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August twenty-seventh,  
1 9 5 5

Mr. Milton Katselas,  
336 Beech Street,  
East Pittsburgh,  
Pennsylvania.

Dear Mr. Katselas:

Thank you for your money order amounting to \$40.

In the absence of the bookkeeper (the gallery is closed until September sixth) I am sending you this acknowledgment - with thanks.

Sincerely yours,

egh-k.



# WILDENSTEIN & CO.

INC.

NINETEEN EAST SIXTY-FOURTH STREET

NEW YORK 21

BUENOS AIRES  
LONDON

NEW YORK  
PARIS

August 30, 1965

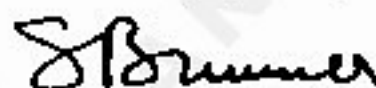
Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

Please accept our apologies for leaving your letter unanswered until today, but Mr. Visson is still out of town and I only returned from my vacation this morning.

Mr. Visson is expected back on September 6th, and I knew that he will be pleased to learn that we can definitely count on SHELLER's participation in the forthcoming Hallmark Art Award event. As for O'Keeffe, we shall cross her off our list unless we hear from you to the contrary early next week.

Sincerely yours,



Susanne Brunner  
for Vladimir Visson

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Hartford, Conn.  
August 24, 1955

Mr. Henri G. Courtaiz  
54 West 7th Street  
New York, NY

Dear Mr. Courtaiz:

Confirming our conversation via telephone, the following arrangements have been agreed upon:

You and Mr. Bradley will leave for Des Moines on Wednesday, August 24, and immediately upon arrival will communicate with Mr. Joseph H. Lacy of Eero Saarinen & Associates at Blockfield Hills, Michigan to advise him of your arrival, and will make arrangements with the business manager at Drake University for working facilities. The latter has in his possession the three Davis canvases, and the Pearce stretchers.

Under the supervision or with the cooperation of Mr. Davis and the person appointed by Mr. Lacy as the architect's representative, you will apply the canvases to the stretchers, and subsequently to the wall.

In addition to your traveling expenses, the fee will be \$100. per day (each) for you and Mr. Bradley, with the understanding that the job will be completed within three days, and certainly not more than four.

As I explained to you during our conversation, neither the University nor the architects will assume any of the expenses. I am paying for the stretchers, and the Whitney Museum together with the Walker Art Center have undertaken your fee - most reluctantly, as you know, since museum funds are greatly restricted. I am sure that you understand and will be cooperative. I thank you.

Sincerely yours,

Copy to Mr. Morton C. Bradley  
Maple Street

Arlington, Mass.



**SAN FRANCISCO MUSEUM OF ART**  
CIVIC CENTER    SAN FRANCISCO 2, CALIFORNIA    TELEPHONE 3-3040

W. W. CROCKER, Chairman of the Board  
E. MOUNTS COX, President  
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ROBERT C. HARRIS, Secretary  
RANSOM M. COOK, Treasurer  
GRACE L. MCGANN MORLEY, Director

September 15, 1955

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

Here is the check for the Dance. It looks exceedingly well in our gallery hung among some other things from our own collections. It is good to have it.

Meanwhile, we are to be given the money for the Marin, Sea After Hurricane - Cape Split, Maine, 1938.

Could you please bill us for that. I am well pleased with this acquisition too.

Thank you for wiring.

Sincerely yours,



Grace L. McGann Morley  
Director

GLM:tk

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September 15, 1965.

Parke Bernet Galleries  
980 Madison Avenue  
New York, N. Y.

Gentlemen:

In our 30th year we are planning to start liquidating  
some of our inventory and I am eager to place several  
items in the American Folk Art Gallery. This includes  
19th century portraits in oil, water colors, painting  
on velvet and sculpture in the way of weathervanes and  
other objects.

I do not want to have a complete sale by any means, but  
would like to have individual objects included in some  
of your group sales, particularly in relation to furni-  
ture of that period. This can be arranged throughout  
the season whenever you feel that it would be feasible.

Won't you please let me know your ideas in the matter?

Thank you,

Sincerely yours,

Edith George Halpert

EGH:lw



September 12, 1955

PO  
Mr. A. L. Karp  
1019 Realty Building  
Savannah, Georgia

Dear Mr. Karp

When I returned to the gallery I check to ascertain what had happened in connection with your previous letter. Evidently it had been forwarded but for some reason or other did not reach me in Connecticut.

Unfortunately we have no copies left of the Shahn silk screen you requested. The entire edition was sold out quite some time ago and we have been unable to repurchase any of the prints for resale. If at some future time we obtain a copy, I shall be very glad to get in touch with you. Meanwhile, may I ask you to put through a stop order on your check you had mailed to us, since we cannot locate it here.

Also, if you are interested in a similar linear conception, we have several copies of "Calabanes" still available. These are priced at \$35.

Sincerely yours

ESCLL

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# AMERICAN GALLERY

900 WILSHIRE BOULEVARD  
LOS ANGELES 17, CALIFORNIA

1 September, 1955

Edith Gregor Halpert, Director  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert,

Your letter of August 17 arrived during my absence. Mrs. Bauer and I spent most of Tuesday, 23 August, with Miss O'Keefe in Abiquiu. Miss O'Keefe agreed to having an exhibition of her work here at the American Gallery in Los Angeles next March. She was very definite about not wishing to have more than ten, preferably less, paintings in the exhibit.

I promised Miss O'Keefe that I would let you know about her wishes in having a small exhibit. She also told me that she wanted to select these paintings with you.

Since I shall be arriving in New York on Saturday, 8 October I hope it will be convenient to meet with you on Monday, 10 October.

Sincerely yours,

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# THE ART INSTITUTE OF CHICAGO

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CHICAGO 3 ILLINOIS    TELEPHONE CENTRAL 6-7080

August 30, 1955

Dear Edith:

I'll be in New York  
Wednesday, September 7, staying at the Warwick.  
Will phone you sometime during the day for an  
appointment.

Look forward to  
seeing you.

Cordially,



Peter Pollack  
Public Relations Counsel

Edith Gregor Halpert,  
Director  
THE DOWNTOWN GALLERY  
32 East 51st Street  
New York 22, New York

PJP:ejr

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Edwin C. Wilson  
On The Hill  
Ashfield, Massachusetts

September 6, 1955

Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
32 East 51 Street,  
New York 22, N. Y.

Dear Mrs. Halpert:

I enclose my check for \$225.00 to cover the balance outstanding in my account.

I shall go back to Washington the end of this month, and expect to be in New York early in October and hope to visit the Gallery then.

Yours sincerely,



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GEORGE W. W. BREWSTER ARCHITECT  
101 NEWBURY STREET BOSTON 18, MASSACHUSETTS

SEPTEMBER 14  
19 55

Dear Edith:

I am sending you separately the bound volumes - plus a copy of House Beautiful - not knowing which might do the most good. You certainly are dear to take an interest and I hope you can get me the job.

Will you write your friend Miss Kramer to get in touch with me and can I go with you to see the Chapels in Brandeis when you go and also Miss Kramer's curtain?

I had expected to go to New York Monday but have to stand by here on account of work. Hurrah!

Sincerely,

*George*

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
New York 22, New York

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ALEXANDRE RABOW GALLERIES  
847 BUTTER STREET  
SAN FRANCISCO 2  
YUKON 2-2593

Sept. 19, 1955

The Downtown Gallery  
32 E. 51<sup>st</sup> St  
New York, NY.

Dear Mrs Halper,

Thank you for your letter of  
Sept. 8. I submitted it to my client. -  
I am sorry to report that he would not  
consider the Marin at this price. -

Do you wish to have the Tamayo's  
if yes, could I have them for  
consideration for a very short time?

I hope to hear from you

Sincerely yours

A Rabow

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**INTERCULTURAL PUBLICATIONS INC.**

60 East 42 Street

New York 17, N. Y.

Murray Hill 2-1250

Cables: Perculta Newyork

September 9, 1955

Miss Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York City

Dear Miss Halpert:

Our mutual friend Ping Ferry has suggested that you might like to have a look at the enclosed booklet illustrating some of the sculpture done by my friend Henry Henghes who lives in the Dordogne, France.

Ping tells me that you are always on the lookout for good sculptors and it certainly would be wonderful if you could take an interest in Henghes. He is very eager to have a show in New York and a dealer here who would follow along with him. He has people in London, Paris and Milan who give him shows, but nobody here.

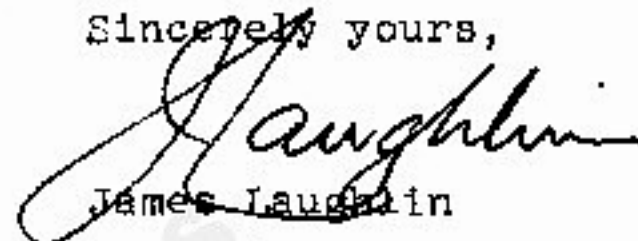
I suppose I am prejudiced because he is a close friend, but I really do think his work is distinctive, and it is growing all the time and may go far.

He has done several excellent pieces recently since this little book was published and I could get photos of these for you if you are interested in him.

I believe that he is very well thought of by the English critics. He was represented in the Battersea Park show and one of his pieces was used in the central fountain of the Festival of Britain. He also has a piece in the Time and Life Building in London, which is illustrated in this booklet.

I shall indeed be most grateful for any consideration you can give to his work.

Sincerely yours,

  
James Laughlin

JL:ss

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# THE HALLMARK ART AWARD

Sponsored by Hall Brothers, Inc., The Makers of Hallmark Cards

Wildenstein & Company, Inc.

19 East 64th Street New York 21, N. Y.

Trafalgar 9-0500

September 6, 1955

Vladimir Visson  
DIRECTOR

My dear Mrs. Halpert:

I just returned from Europe and was delighted to find your confirmation regarding the participation of SHELTER. It's too bad about O'Keefe, but we shall have to follow your advice and forget about her.

Today is my first day at the office, but as soon as things clear up a bit and I can hold my head above water, I hope to have the pleasure of seeing you.

In the meantime, with my very best regards,

Very sincerely yours,

Vladimir Visson

VV:sh

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York, N. Y.

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THE REGISTER AND TRIBUNE  
DES MOINES 4, IOWA

DAVID KRUIDENIER, JR.  
DIRECTOR OF  
PROMOTION AND RESEARCH

September 16, 1955

AFFILIATED OWNERSHIP  
THE MINNEAPOLIS STAR AND TRIBUNE  
LOOK MAGAZINE  
COWLES BROADCASTING COMPANY

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East Fifty-first Street  
New York 22, New York

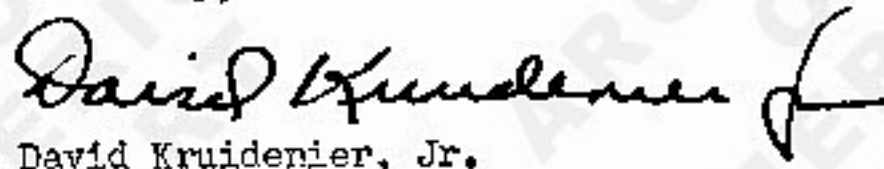
Dear Mrs. Halpert:

Enclosed is a Gardner Cowles Foundation check for \$6,000 which should have been mailed to you in May. I am sorry we have been slow in making this payment but there was a misunderstanding.

As soon as it has been determined that the mural and its installation are completely satisfactory to everyone concerned, I will forward you a check for the final payment on the mural as well as the charges for mounting it.

I am greatly pleased with the mural and find it a very exciting piece of art. It looks wonderful in the new dining hall and is a great addition to Drake University.

Sincerely,



David Kruidenier, Jr.

DKJ:mc

Enc.

ALEXANDRE RABOW GALLERIES  
547 BUTTER STREET  
SAN FRANCISCO 2  
YU 408 2-2393

August 31, 1955

The Downtown Gallery  
32 East 51<sup>st</sup> St  
New York, NY.

Dear Mrs Halpert.

Thanks for your letter of  
August 2<sup>nd</sup>.

One of my clients would  
like to know the prices of the 2 Marin's

1. Listing Fog 1949 sold
2. Movement mountain or sea  
as you wish \$600.-

Kindly advise as soon as possible.  
I hope to hear from you before the show  
is taken off at the museum

Thanks in advance

Sincerely

Alex Rabow

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Mrs. Edith Gregor Halpert  
Sept. 16, 1955  
Page Two

But I was disgusted with the whole interview. Nothing came up which could not have been managed over the telephone, and a lot of backing and filling and dodging decision made a dreary sequel to the optimistic talk which I was given when I first blew in. I looked out on all the bureaucratic windows in Washington and multiplied this sort of thing by many thousands and thanked God that I was not employed at that address. So if nothing comes of these Marin maneuvers, you must not be surprised.

Nearer home, I have been smoothing the feathers of those who were left out of your current show and I also thought it wise to drop in on Felix Landau. I found him quite philosophic and understanding about the number of his painters in the exhibition but rather disturbed that he had sent out an announcement mentioning Marins which he would not have to show.

My own thoughts have clarified and I now feel as a matter of policy that it is no business of mine what or when a dealer shows, and I am only too glad that you have made arrangements for him to sell out of the show on a percentage. Since I have been tangent to one or two Landau misunderstandings already, do give me the answer to this one. If someone approaches me who is interested in purchasing a Marin, do I refer him directly to you or do I throw it to Felix? This may well be a hypothetical question, but I should be very glad to have a clear answer by the time the show opens on September 30.

By the same token, Georgia O'Keeffe talked about John Bauer and his plan for an exhibition, and she seemed to be still in two minds. Her latest thought was that he might well have a small showing, half a dozen paintings, if he guaranteed a sale. This he did not appear to be doing in so many words, and there the matter rested. I simply report this as I don't want Bauer to fancy that I cut is lines of communication. People jump to such conclusions all too easily.

Dorothy Seiberling appeared in this morning - we had had word that she was West and might swing through Los Angeles. I was therefore able to talk with her about the current Los Angeles show and she promised to look in. I also talked with some earnestness about my mother's painting. She seemed interested and jotted down facts and figures, and you should not be surprised if she takes this up with you, as she knows that you have the photographs on hand.

At the risk of writing such a letter as you might give to Ted Richardson, I want you to know that I feel grateful for your various effective efforts in my behalf, and gratitude is rare, as we are both of an age to know.

Affectionately,

*Fred*

Frederick S. Wight

P. S. The plate was shipped to Art Digest. I have been struggling to get out letters - won't you give them a ring and see that they get right back to us as Marin must go to press again soon.

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August thirtieth,  
1 9 5 5

Mr. Gordon B. Washburn, Director,  
Carnegie Institute,  
4400 Forbes Street,  
Pittsburgh, Pennsylvania.

Dear Gordons

As I wrote you, it has been a very difficult matter to get the pictures from the two artists you invited to the exhibition. Furthermore, they both mislaid their blanks. I now hear from the office that duplicate blanks have arrived and that the Stuart Davis information has already been sent on. The painting has been picked up, I believe.

The Shains spent the weekend with me and he explained his silence about the Carnegie painting with the statement that he will not jury until October sixth and, therefore, there was no hurry. And that is the story of my life.

He is delivering the painting to the gallery on September sixth, when the blank will be filled in by us and sent to you air mail. We shall also communicate with Bodworth for the pickup.

My deep regrets - and best regards.

Sincerely yours,

egh-k.



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Mr. Jones  
J. Jones

Mr. Jones

Royal College of Art, where I intend to  
specialize in etching and lithography.  
If I have time I hope to assemble a fuller  
account of Mr. Shahn.

However I hope you will forgive  
this extra long delay.

Thanking you again  
Yours sincerely  
H. Jones

School of Painting & Illustration  
Regional College of Art  
Manchester  
Great Britain

Royal College of Art (School of Painting)  
South Kensington  
London



September 13, 1955

Mr. Sterling D. Emerson, Director  
Shelburne Museum, Inc  
Shelburne, Vermont

Dear Mr. Emerson:

As I advised you in my previous letter, I had  
promised to return the photographs to Mr. Porter  
and wondered whether you are planning to hold  
them until Mrs. Webb arrives at Shelburne (she  
wrote that she was returning on the 15th), or  
whether you have some ideas in connection with  
these. Wont you please let me know.

My best regards.

Sincerely yours

BHLL



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August twenty-ninth,  
1 9 5 5

Mr. Stanley Marcus,  
Neiman-Marcus,  
Dallas, Texas.

Dear Stanley:

Now that I am preparing to return to New York, I am thinking business-wise and am very eager to know how the Cushing originals have been received.

Naturally, I hope that I can sell you a large quantity of each, particularly in view of the fact that we finally have received the entire production of fifty each in the six designs and are ready to cook on gas.

I have been finishing them personally out here and everyone who has seen them on the lawn - where I let nature help color - has bought from one to six for personal use. Thus, I am very much encouraged but am still at a loss regarding the marketing of these on a larger scale. After all, I cannot continue to pose with a rooster on the lawn indefinitely and cannot, because of the Folk Art Gallery, do the selling on 51st Street. The Cushings would ruin the folk art since the latter prices for the same, but earlier, vases are two and three times as high.

We have quietly sold a number to Raymond Lowry, Dunbar, and other designers, but I am eager to dispose of the entire lot quickly and go back to my own production activities. If, during your busy life you have a few moments to spare, I should be most grateful for your opinion - now that you have had the six vases for a time.

I hope you and Billie have had a grand summer and that I shall see you shortly after the gallery reopens on September sixth.

Sincerely yours,

egh-k.

September 17, 1955.

Miss Pauline A. Pinckney,  
713 Graham Place,  
Austin, Texas.

Dear Miss Pinckney:

Under separate cover I am sending you the three photographs, which I now have available.

"Black Hawk" is being photographed on Monday and as soon as the prints come they will be forwarded to you. Mrs. Webb has been asked to send you a print of the Indian bust.

It was very nice to see you and if there is any further information that you require, do not hesitate to call on me.

Sincerely yours,

EGH:lw



Mrs. Edith Halpert

-2-

August 24, 1955

If so, we should appreciate it very much.

We look forward to receiving from you further the insurance valuation to be placed on each of the five paintings to be borrowed from you. These valuations we shall include in our list in making arrangement for full coverage through the fine arts floater policy carried by the Western Association of Art Museum Directors for the benefit of its member institutions.

Thanks again for the photographs.

Sincerely yours,

*Wallace S. Baldinger*  
Wallace S. Baldinger  
Director

WSB:er

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was reborn has come out just what I needed. I  
If you see of well know I as, does not forget to see me

August 29, 1955.

St. Louis, Mo.

Dear Miriam:

It sure was good to hear from you and I was pleased that you care. As a matter of fact, the hurricane and the flood both affected us and I am delighted that the summer is about over. I am pleased, too, that you weren't disturbed at all.

Have you seen the Millmans and how are they? I have had no word from them all summer. Have you enjoyed your stay in Rockport - dripping, as usual I suppose, with artists at easels and rocks, etc. I bet the kids have had a grand time and I look forward to hearing about shiddach.

I expect Helen and the rest of the Kramer family today and also expect to see the paroches, which are about complete. They should be sensational from the samples that I have observed. Now in God's name she can do all this herself is beyond me, but such is art.

Thanks for your note about mother. It was indeed a mercy but it was still very hard to take and again I am pleased that the summer is over. The only good thing that happened was the completion of my guest house, which now boasts two bathrooms and enough water for Mitch to take three showers every day without my getting a heart attack. The two rooms now sleep four and you can come with your whole mishpoche - next year. I am returning to the gallery and the hectic life on September 6th and doubt whether I can possibly get up to the Cape before as I have so much to do before I leave



September 8, 1965

Mrs. Arthur Dintenfuss  
Contemporary Paintings  
Hotel Dennis  
Michigan Ave. & Boardwalk  
Atlantic City, N. J.

Dear Terry:

I have just returned from a period of storms, floods and whatnot, and was pleased, for the first time, to leave for the city.

Upon my return, I found the Gallery and my apartment in a state similar to Newspaper shots of the wrecked areas. The painters really did a job.

I am delighted that your enthusiasm is maintained at the high peak, and that you are now outdoing the New York dealers. You and Mrs. Davidson should be very proud. Perhaps this will break down our friend Louis and will bring him to the American at last.

I am very pleased that you sold the O'Keeffe, and I am enclosing a bill.

I look forward to seeing you now that we are straightened out.

Sincerely yours,

EGH:jb  
Enc.

September 12, 1955

Mr. Henri G. Courtais  
54 West 74 Street  
New York, N.Y.

Dear Mr. Courtais:

I am now enclosing our check for \$7287, the balance due you as billed.

Mr. Davis reported that he was very happy with the installation and we are all very happy that the job is finally completed. Thank you for your cooperation.

As I advised you previously the Whitney Museum and the Walker Art Center located in Minneapolis, Minnesota asked me to advance the money for the. I would therefore appreciate it if you would send duplicated receipted bill to each institution addressing the former for the attention of Mr. Lloyd Goodrich and the latter for the attention of Mr. Edward Aronson.

Sincerely yours

5091a

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Mrs. Edith G. Halpert, cont'd

After we have seen the conditions and the panels have been adjusted to an even tension we will be pleased to make suggestion for attaching these paintings to the wall. This part of the work to be carried out by the carpenter on the premises or handy man

In a letter to Mr. Goodrich I quoted a price of \$600.00 for three days work plus traveling and living expenses. In view of the cash outlay for the plane tickets and living expenses while in Des Moines, we would appreciate a retainer of \$500.00 part of which, of course, will cover a percentage of labor.

Since Mr. Davis is going to be present on the job, am I correct in assuming that we are directly responsible to him for the technical presentation of our work.

We wish to thank you for this commission and assure you that everything in our power will be done to obtain the desired results.

Sincerely yours,



Henri G. Courtais  
for Bradley & Courtais

September 12, 1955

Mr. Russell F. Wake  
Dunbar Furniture Corporation  
635 Merchandise Mart  
Chicago, Illinois

Dear Mr. Wake:

As you probably know, the rods for the weathervanes were made at the request of Mr. Wornley who arranged with his own man for this work. On receipt of your order to day for two "Black Hawk" we communicated with Beacon Artisan and were advised that even a rush order would require a minimum of two weeks. Knowing that this would be much too late for you, I decided to send the two vanes to you in their original state. No doubt there is some one in Chicago who can do this rapidly or the decorator can buy them as is and have the rod attached locally.

If possible, in the future, we would prefer to sell them without the rods, as the Beacon people cannot undertake any job in less than three weeks.

If this is satisfactory to you I will bill you at \$95 rather than \$106.

Sincerely yours

RCM:1

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September 8, 1955

Mr. Alexander Eliot  
TIME, Inc.  
14 W. 49th St.  
New York City, N. Y.

Dear Alex:

I hear by the grapevine, that you are now a proud Daddy. Congratulations to all three of you! I hope that this summer has been a pleasant one.

Much to my horror, I have just realized, in planning our annual show, that the number on the catalog will read 30. How I managed to survive (and realize that I am the last survivor of the original group) is a great mystery to me. In any event, the period the Gallery covers is replete with important historical changes in the art world, and I think that our 30th Anniversary show deserves a real spread. Don't you?

I am back at the old stand, and shall be delighted to see you during working hours, or perhaps I can induce you and your wife to have dinner with me in the very near future.

My best regards.

Sincerely yours,

EGH:jb

September 9, 1955

Mr. Bert L. Smokler  
1200 Penobscot Building  
Detroit 26, Michigan

Dear Mr. Smokler:

Yes, I have returned to the city, and after the floods and  
storms, I like the security of a stone building, in New  
York City.

Thank you for your check. You may pay the balance in  
installments if you wish and get into our special ledger.

It will be nice to see you toward the end of this month.  
Do let me know in advance so that I can arrange my time  
accordingly.

Sincerely yours,

EGH:jb



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August twenty-seventh,  
. 9 5 5

Mrs. Samuel I. Hershman,  
Chairman, Art Committee,  
New Haven Jewish Community Center,  
1156 Chapel Street, New Haven, Conn.

Dear Mrs. Hershman:

The gallery is closed until September sixth and I am at my summer home. Thus, I cannot refer to our previous correspondence but I am sure that a one man show of paintings by Ben Shahn is completely out.

There are only about three unsold paintings in our stock and, in view of the fact that there have been these enormous shows sent abroad and museum as well as collectors have been called upon so much, I know that it will be impossible to borrow enough pictures to make a show - certainly within the next two years.

The only thing I can suggest is an exhibition of his graphic works, with perhaps one or two paintings which we may have at the time. However, I can arrange to loan you one of his pictures for a group show opening on October 19th.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 15, 1965.

Mr. Bob Wilson  
Contemporary Arts Museum  
8945 Old Main Street Road  
Houston, Texas.

Dear Mr. Wilson:

Have you had an opportunity to study the two catalogues, and if so, would you send me the numbers of the paintings which interest you the most? This will serve as a guide for me and will make it obviate the necessity for sending you a large stack of photographs.

Won't you let me know at your earliest convenience?

Sincerely yours,

Edith Gregor Halpert

EGH:lw



# THE DETROIT INSTITUTE OF ARTS

*Detroit 2, Michigan*

**August 25, 1955.**

ARTS COMMISSION OF THE CITY OF DETROIT

K. T. KELLER, *President* - ROBERT H. TANNAHILL, *Vice-President* - SELDEN B. DAUME - CHAS. T. FISHER, JR.  
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EDGAR P. RICHARDSON, *Director*

Phone TEmple 1-0360

WM. A. BOYICK, *Secretary & Business Manager*

The Downtown Gallery,  
32 East 51 Street,  
New York 22, N. Y.

Gentlemen:

In reply to your request that we send you a reproduction of "Just Dessert" by William Harnett it is published by Catalda Fine Arts Inc., 225 Fifth Ave., New York 10. You could probably get a better discount by ordering it directly from them than from us. However, if for any reason you are unable to get a copy there we will be glad to send you one.

Very truly yours,

*Frances C. Forbes -*

Frances C. Forbes,  
Head, Publications  
Information Dept.

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204  
September 8, 1965

Mr. Gerald E. Cinamon  
672 Washington St.  
Brookline 46, Mass.

Dear Mr. Cinamon:

Thank you for your letter.

The Gallery has just reopened after a two month vacation and I am now listing the Ben Shahn prints which are available. Those preceded with an asterisk are practically out of print--1 or 2 still available.

Sincerely yours,

EGH:jb  
Enc.



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September 12, 1955

Mrs. William Weaver, Jr.,  
Blue Bell  
Montgomery Co. Pennsylvania

Dear Mrs. Weaver:

We do hate to annoy you about this matter, but you failed to countersign the Railway Express order, and we were therefore unable to deposit it. When the bank returned the check for endorsement we were under the impression this was to be done by Mrs. Halpert, but later learned that your signature was to be repeated.

Sincerely yours

September 8, 1955

Mr. Felix Landau  
Landau Gallery  
702 No. La Cienega  
Los Angeles 48, Calif.

Dear Mr. Landau:

As I wrote previously, the Gallery was being redecorated completely and nothing was accessible for more than a week, and I could not get to any pictures. We have just straightened out and I have selected today, a set of prints and a few water colors which are unframed. All of Marin's works, with a few exceptions, are framed. Incidentally, if you can take your clients to the U.C.L.A. we shall be glad to give you a 10% commission on any sales you make, if you will write to us directly. I shall make these arrangements with Mr. Fred Wight, when I see him today. The Los Angeles exhibition crates arrived today, and we plan to do our hanging on Sunday. A catalog of the show is enclosed. You will see that the Landau Gallery has exactly 50% of the artists or 12 out of 24-13 paintings in all.

Any further shows during the season will be handled by us more effectively.

Sincerely yours,

EGH:jb  
Enc.



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GRAPHIC WORKSHOP AND GALLERY  
1614 LATIMER STREET  
PHILADELPHIA 3

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16 September 1955

PENNYPACKER 5-6080

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City 22, NY

Dear Mrs. Halpert:

The Print Club is open for the season and we would like to have a small group of the Ben Shahn prints on-consignment. We hope you can send them to us very soon.

Thanking you and with good wishes.

Sincerely yours,

*Bertha von Moschizsker*  
Bertha von Moschizsker  
Director

Bvd:D

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I appreciate the invitation just the same and wonder how we can get together soon, as I would love to see you all.

Sincerely,

August 29, 1952

Dear William:

It sure was good to hear from you and I was pleased that you came. As a matter of fact, the Harmons and the Flood both affected us and I am delighted that the summer is about over. I am pleased, too, that you weren't disturbed at all.

Have you seen the Williams and how are they? I have had no word from them all summer. Have you enjoyed your stay in Rockport - shipping, as usual I suppose, with excursions at sea and rocks, etc. I bet the kids have had a grand time and I look forward to hearing about it.

I expect Helen and the rest of the Harmer family today and also expect to see the perennials, which are about complete. They should be sent to the samples that I have served. Now in God's name she can do all this herself beyond me, but with it.

Thanks for your note about mother. It was indeed a worry but it was still very hard to take and again I am pleased that the summer is over. The only good thing that happened was the completion of my guest house, which now boasts two bathrooms and enough water for Mitch to take three showers every day without my getting a heart attack. The two rooms now sleep four and you can come with your whole household - next year. I am returning to the gallery and the studio life on September 6th and doubt whether I can possibly get up to the Cape before as I have so much to do before I leave.



WILLIAM C. WHITNEY FOUNDATION  
120 BROADWAY  
NEW YORK 5, N.Y.

September 9, 1955

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
52 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Since my return, I have read your letter to me of August 17, 1955 regarding the possibility of Foundation support for the work of Mr. Frederick G. Wight. As Mrs. Evison explained in my absence, our Foundation is restricted to grants-in-aid to organizations which have secured an appropriate tax exempt status from the Federal Treasury Department; we do not make gifts to individuals. It, therefore, would be necessary for any indirect support for Mr. Wight's work to take the form of a grant-in-aid through a tax exempt organization which was sponsoring his work as an integral part of its program. As Mrs. Evison also advised you, it is not our normal practice to make commitments beyond a year.

If you feel that these requirements can be met, I shall be glad to present an appropriate appeal to our Directors for their action. I cannot, of course, give you any indication as to whether it will seem possible to them to take favorable action on such an appeal.

Sincerely yours,

*Milton C. Row*  
Secretary

MCR:RS

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**Gidding's**

10 WEST FOURTH STREET • CINCINNATI 2, OHIO • PHONE MAIN 1-1387

September 1, 1955

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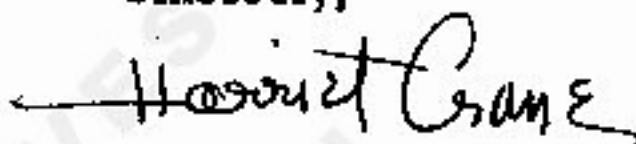
Dear Mrs. Halpert:

Though I know you are still in Connecticut, and probably will not see my letter until after the holiday, I hasten to write to you to tell you how very pleased we are with your idea of showing a "cross-section of contemporary American art in all its phases." It will certainly be the biggest thing that ever came to Cincinnati.

Mr. Fishel will be in New York the week of September 18th, and will stop in to see you then to discuss the details of the show. I am not sure when I will be there but will be in touch with you.

Thank you for your cooperation. We are all looking forward to working with you.

Sincerely,



Harriet Crane  
Advertising Manager

HC/gkj

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st St.  
New York 22, New York



obtaining information regarding sales transactions, or are responsible for obtaining written permission from the artist and purchaser involved. If it cannot be determined after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct if it is obtained 60 years after the date of sale.

September 1, 1955

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Mr. Malone has asked me to write to you about the possibility of having a show of American Primitives here in January. Because of our unpredictably changing building program we find ourselves in need of some quick planning.

Perhaps you would be kind enough to give us an outline of what pictures and sculptures you could lend us, if possible with photographs. I should also be most grateful for your ideas on a few especially representative paintings which you feel we should include, and for information as to their location. We are thinking in terms of about 40 paintings and 10-15 objects - either sculpture or textiles.

I believe that this might turn out to be a very attractive exhibition with considerable appeal.

Thank you for your help.

Sincerely yours,

*George W. Staempfli*

George W. Staempfli  
Curator

GWS:wa

Mrs. Halpert  
Dear Madam.

C. M. HEFFNER  
235 W. GREENWICH ST.  
READING, PA.

Sept. 16 - 55

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

A party here has for sale a brand new book by Mr. Henry D. Bornemann on Germ. German fashions, in Original box as it was shipped, price \$75.00

If you ever know of any one who wants one, advise me.

Respect.

C. M. Heffner

I understand this book has sold for \$100.00

All articles listed  
subject to prior sale



UNIVERSITY OF CALIFORNIA

Art Galleries  
LOS ANGELES 24, CALIFORNIA

Sept. 16, 1955

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

You can imagine that I had an interesting time with Georgia O'Keeffe. I found her quite wary and rather suspecting that you had put me up to something. She is as colorful a personality as ever God made and I was absorbed from the first. We got on and the mood steadily improved. Part of the time was spent up at the ghost ranch, which is really marvelous country and which is Georgia O'Keeffe, too. It was very much to the point to have seen the actual landscape. She is close to it, and it is a much more naturalistic art than I had believed. I have seen paintings that were much finer than she had any right to do and a few paintings which I thought worse than she ever should have done.

The territory is a great resource to her and she certainly gains strength from it. She is about as invincible as people come, but I can report that she rather flinches from rattlesnakes. I dare say I do, too. But in any case, we only found a small one, and she whips out and chops them up with a hoe. I might also say that I am impressed with her prowess at the wheel. We were a little late for the airport and she settled down for a quiet 85 on the speedometer, which is a little above standard practice - even here in the West.

As things are left, she is, I believe, definitely interested in having me do a show of her work and she will also give her blessing to the Dove show. She knows that nothing is going to happen at once, and it is obvious that she would like a little time to think of these projects.

Incidentally, I saw the two paintings which you will get for your gallery show, and since you have seen the naturalistic TREES and the CROSS OF SUNLIGHT ON THE MESA, you will be interested to know that these two paintings impressed me very much indeed. It is clear that she sets much store by them, and I think they are knock-outs. It amused me that this, as I gathered, is what she expects them to be. She has every idea that they will come roaring in as though she were delivering coal. They are about four feet by six (horizontal), intense, and relatively abstract, the tasteful one, in black and white; the stronger one, in red, yellow and black. The subject, as usual these days, that same black patio door. They are good and are intended to be a large order. So much for advance warning.

To cut back to Washington: I think it likely that the Marin Exhibition will go to London. We shall know more as soon as the U. S. Information Agency has a report from their London agent or opposite number.



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August thirtieth,  
1 9 5 5

Mr. Henri G. Courtauld,  
54 West 74th Street,  
New York, N. Y.

Dear Mr. Courtauld:

As I advised you during our telephone conversation, there was no object in sending you a letter or check from here as there was no way of getting it to you by Wednesday. Thus, I asked Stuart Davis to advance \$300., which I shall repay.

This is in the way of an agreement. I shall undertake to make the payment of \$600. for three days' work - \$200. each per day for you and Mr. Bradley - and shall refund your traveling and living expenses when your bill is presented. The advance will certainly cover that.

You are right in your assumption that Mr. Davis will direct the technical presentation of your work and will be with you during the period of mounting and installation.

As soon as the job is completed and the bill is presented to me, I shall pay the complete balance promptly - advancing it for the Whitney Museum of American Art and the Walker Art Center.

Thank you for your co-operation.

Sincerely yours,

agh-k.

Copy to:  
Mr. Lloyd Goodrich,  
Mr. Harvey Arnason,  
Mr. Stuart Davis.



K E N H A Y N E S A.I.A. ARCHITECT 1715 CASADY DRIVE DES MOINES, IOWA

September 13, 1955

Memorandum to: Dr. Henry Harmon, President, Drake University  
Mr. Carl Kasten, Business Manager, Drake University  
Mr. J. N. Lacy, Eero Saarinen and Associates  
/ Mrs. Edith Halpert, The Downtown Galleries, New York City

Regarding: The Stuart Davis Mural in the new Drake University Dining Hall,  
Des Moines, Iowa

-----

This memorandum is intended to clarify the activities of the writer as representative of the Architects in connection with the installation of the subject mural, and to advise each of you as to what remains to be done in connection therewith.

Mr. Davis, accompanied by Messrs. Courdais and Bradley arrived on Thursday, September first and the work of installing the mural on the stretchers began the following day. It is to be presumed the gentlemen performing the work of applying the mural to the stretchers were technically capable of so doing, and this part of the work extended through Friday and Saturday.

There was some discussion by Mr. Courdais, Mr. Davis and myself regarding the best means of securing the three stretchers to the wall. Mr. Courdais had presupposed there would be a projecting base provided to receive the bottom edge of the stretchers, and as a result and with the approval of everyone concerned, Ringland-Johnson, who are general contractors, provided the material and installed an aluminum break member forming a channel at the ceiling line adjacent to the mural installation and a wood base was provided to which a steel plate is applied to keep the mural in place.

Mr. Courdais applied a number of "domes of silence" to the bottom edge of the stretcher, and in theory the mural can move both vertically and laterally. Unfortunately, the work of the general contractor was not completed before the departure of Messrs. Davis, Courdais and Bradley. However, the installation of the three panels is extremely simple and devoid of technical complications. The metal base can be unscrewed and the mural slid out from the channel above, all the work of a very few moments.

It has been called to my attention through a telephone call from Mr. Lacy that the stretchers do not abut to form a straight and perfect edge. This is apparently due to bowing occasioned by the stretching of the mural and stapling it to the frame. Mention has also been made of the fact that color areas adjacent to each other do not align perfectly. Mr. Davis was aware of this, and the working photostat of the original drawing, which remains in my possession, indicates those areas which he wished to register exactly and this was done. All concerned with the installation of the work viewed the contractor's preparations and it is my belief the work is installed exactly as anticipated by those responsible.

It is necessary to apply a protective coat to the painting which will at the same time flatten the brush strokes and decrease reflection. Mr. Courdais promised to send me the formula for this application and to inform me as to the size of nozzle required for the spray equipment. He also promised to make inquiry to see if there might not be someone available during the American Federation of Arts conference to be held here in Oct-

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DUNBAR FURNITURE CORPORATION OF INDIANA, EXECUTIVE OFFICE: BERNIE INDIANA  
SHOWROOMS: NEW YORK CHICAGO BOSTON KANSAS CITY LOS ANGELES SEATTLE

CHICAGO: 635 MERCHANDISE MART  
DELAWARE 7-1303

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SEPTEMBER 9, 1955

THE DOWNTOWN GALLERY  
32 EAST 51ST STREET  
NEW YORK 22, NEW YORK

GENTLEMEN:

ATTACHED PLEASE FIND OUR CHECK AMOUNTING TO  
\$32.50 IN PAYMENT OF ONE "SCROLL WITH HAND" CUSHING  
ORIGINAL SOLD TO ONE OF OUR CUSTOMERS. THIS WAS ON  
LOAN TO US - #5432.

VERY TRULY YOURS,  
DUNBAR ACCESSORIES

*R F Wake*  
RUSSELL F. WAKE

RFW/bw  
ENC. CHECK



# AUSTIN PRODUCTIONS INCORPORATED

475 FIFTH AVENUE, NEW YORK 17, N. Y.

AUTHENTIC MUSEUM REPLICAS

Sept. 15, 1955

The Downtown Gallery,  
32 East 51st St.,  
New York, N. Y.

Attention: Miss Edith Gregor Halpert.

Dear Miss Halpert:

This is to confirm our conversation of  
September 14, 1955 at your Gallery.

We engage to reproduce sculptures by  
Mr. William Zorach on an exclusive basis.

We agree to pay royalties to your office  
at the rate of 12 $\frac{1}{2}$ % of the wholesale price of each piece  
sold.

Payments will be made at the end of each  
month. Billing books will be available for your inspection.

We trust that this will be the beginning  
of a mutually profitable arrangement.

Cordially,

AUSTIN PRODUCTIONS, INC.

*Arthur Stragatz*  
ARTHUR STRAGATZ  
President

AS:P

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## CONTEMPORARY PAINTINGS

HOTEL DENNIS  
MICHIGAN AVE. AND BOARDWALK  
ATLANTIC CITY, NEW JERSEY  
PHONE ATLANTIC CITY 4-8111 - 6-1712  
September 1, 1958

Dear Mrs. Halpert:

I have been meaning to write you all summer to let you know how we are doing but never got to it. Jackie and I expect to be in New York September 9th as your letter suggested that would be a good time to stop to see you.

We have had a very interesting summer. July was extremely quiet but lots of lookers and no buyers. We opened the John Hay Whitney Opportunity Fellowship Winners show August 1st with a bang and sold four paintings. It was really a very interesting exhibition and well received by the public. This closed on August 21st and we now have the top men of the country on exhibit. We are still busy and pleased to tell you that we have sold the small Georgia O'Keeffe "Black Lava Ridge and Hanna Coast" for you.

The crowd seems to be a much better class of people now than in July and the September and October visitors are always of the wealthier group.

Louis Stern was down and spent one evening sitting in the gallery. He said that he could not believe his eyes as we actually had lookers and buyers interested in contemporary art. It was a real thrill to be able to show him a dream come true not to mention how I felt about all this.

Looking forward to seeing you Friday.

Directors  
MRS. ARTHUR DENTENASS  
MRS. DANIEL DAVIDSON

Best,

*Terry*



Mrs. Samuel Hachelson  
224 Wandbridge Avenue  
Buffalo 16, New York

September 6, 1955

Dear Mr. Shahn:

I hope you and your family have had a wonderful summer - and that you will have a moment for us here in Buffalo.

Would it be possible for you to have sent here your painting which Mr. Bressler described in his letter as "a suitable work" for the Jewish Center. It deals with the Arc brought by oxen into the Tabernacle. Shahn used this story as a back-ground for a beautiful, colorful picture. I saw the photograph, and it is really impressive - certainly it is Jewish Art at his best."

We plan on having a meeting of the Permanent Collection Art Committee at the end of September - as soon as Phil Elliott, and Seymour Drumlevitch return to town.

If you recall, I wrote you about this in early summer - and as I mentioned then, you can be sure we'll take every care of your work - and we'll do everything we possibly can to meet the monetary requirements of this project.

Please feel free to carry

913 Hill Crest Avenue  
Fort Worth, Texas

September 14, 1955

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I received your letter this morning and do hope you had a pleasant holiday. We are sorry not to have seen you while we were in New York but perhaps we shall have the pleasure on our next visit.

I agree with you that Mr. Rosen will do a good job on the damaged Marin painting. He was highly recommended to us by many friends and it was nice to learn that you, too, employ his expert service. He told me that on completion of the restoration he would communicate with me through the Fort Worth office, as I expect to be in San Francisco, and I in turn will mail him the check and instruct him where to send the picture.

I believe Mr. Bahan has attended to the insurance claim and you will not be bothered further with this transaction.

We do thank you for keeping the picture for us until we returned and for any other inconvenience you may have been put to.

With kindest regards, I am

Sincerely yours,

*Blanche E. Bahan*

(Mrs. E. R. Bahan)

BCB-rb

cc - Mr. David Rosen  
112 East 10th Street  
New York, New York

Mr. Frederick S. Wight  
Director of the Art Galleries  
University of California  
Los Angeles 24, California



F R A N K P E R L S G A L L E R Y

September 8, 1955

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City 22, New York

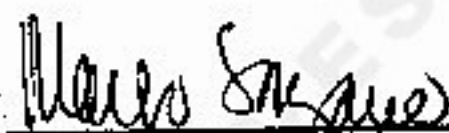
Dear Mrs. Halpert:

I am in receipt of your letters of August tenth, sixteenth and nineteenth.

The gallery has been closed for a month for summer vacation; hence my tardiness in answering. Mr. Perls is in Europe at this time, and so I have written him advising him of the contents of your letters.

In answer to your letter of the tenth, Mr. Perls will have to take up the matter of the Shahn prints with you when he returns.

Sincerely yours,



Margo Sorzano  
Secretary to Mr. Perls

MS:hs

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September 12, 1955

Mrs. E. R. Bahan  
913 Hillcrest  
Fort Worth, Texas

Dear Mrs. Bahan:

When I returned from my vacation I learned that you and Mr. Bahan had visited the gallery. I cannot tell you how sorry I am to have missed you.

As I wrote previously we are very sorry that even so slight a damage had occurred to your painting, but I am sure that Mr. Rosen will do a perfect job and the almost imperceptible dent will become entirely so. As soon as the painting is completed we shall ship it to you.

Will you let me know whether Mr. Bahan has sent in his insurance claim to the Dallas broker, or whether Mr. White at U.C.L.A., is to take charge of the entire transaction. We shall be guided by your wishes in the matter.

And I do hope that you will be in New York soon again and that I shall have the pleasure of seeing you.

My best regards.

Sincerely yours

RM1.

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September 12, 1955

Mrs. Harold Thurman  
The Junior Art Gallery, Inc.,  
301 Library Place  
Louisville, Kentucky

Dear Mrs. Thurman:

For the past month there has been a barrage of mail from an organization called "Dundee Designs" with offices and gallery at 2224 Dundee Road, Louisville 5, Kentucky. All the letters have been signed by Robert C. Young.

As chairman of the Dealers Association, I have been asked to look into this rather strange organization which has very extravagant ideas in connection with television program, exhibitions, etc. A prospectus is enclosed. All of us are somewhat suspicious of the outfit, and it occurred to me to write to you as the only contact we have in Louisville.

I hate to bother you with this matter, but I am sure you will understand that it is important for us to protect the artists from any misfortunate contracts etc. Would you please let me know whether you can obtain any information in connection with this firm -- its status, reliability and other pertinent information. I shall be most grateful to you for a prompt reply.

Sincerely yours

RGH:ls

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August twenty-seventh,  
1 9 5 5

Mr. James Elliott,  
Walker Art Center,  
1710 Lyndale Avenue, South,  
Minneapolis 3, Minnesota.

Dear Mr. Elliott:

After you called, I found that the letter I had written you was still in the mail box, awaiting the postman.

Since in our conversation we covered the territory pretty thoroughly, I destroyed it and am sending you this note to thank you for your cooperation and thoughtfulness. I have also written to Stuart Davis, advising him that Mr. Folstad will give a helping hand, if necessary, and that he may communicate with him directly after he arrives in Des Moines.

I hope you enjoy the balance of your vacation.

Sincerely yours,

egh-k.



123 - 35 82<sup>nd</sup> Rd

New Garden L.I.

Sept 12, 1955

Dear Mrs Halpern,

Due to the oncoming holidays I'm a little short this month. I hope you won't mind depositing the check for this month to next month on the 15<sup>th</sup>.

This will bring the last payment to Dec. 15. Thank you.

Sincerely yours,

Nettie Rand.

*Saltzman*

53 STATE STREET  
BOSTON 9, MASSACHUSETTS

September 12, 1955

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York.

Dear Edith:

I do apologize for not sending you a bill. I thought the office had done this some weeks ago, but one will go off to you today.

I was not asked to the dedication of the Brandeis Chapels, therefore, I could not wear my skull cap which I had "Mr. John" design for me. I shall have to wait ~~until~~ now to wear it when you and I visit the Chapels on your next trip to Boston.

I am sorry I didn't meet Helen Kroll Kramer "in the flesh".

I am to be in New York on Monday, September 19 and hope that you will be in the gallery Monday morning. I am coming on for another meeting of the National Council. I also want to see the California Painting show which Fred Wight has told me about.

*Don*  
With best regards to you,

As always,

*Mar.*

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



September 16, 1955.

Mr. Patrick J. Kelleher, Curator  
European Art  
William Hookhill Nelson Gallery of Art  
Kansas City 2, Missouri.

Dear Mr. Kelleher:

The consignment form for the 3 paintings you requested is enclosed, listing selling prices as well as insurance valuations. The photographs and biographical data will follow shortly.

I am very pleased that we had such top examples to offer you on this occasion to tempt your committee. I am pleased too that the show occasioned a visit from you.

Until March -

Sincerely yours,

Edith Gregor Halpert

P.S. Will you please sign the receipt form when the pictures arrive and return it to us.

EGH:lw  
enc.

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## HENRI G. COURTAIS

Conservation of Paintings - Relining - Transfer

### STUDIO

54 West 74th Street

NEW YORK

August 25, 1955

Mrs. Edith G. Halpert  
Newton, Connecticut

Dear Mrs. Halpert:

As you suggested, at the time of our telephone conversation, I gave the message for Mr. Lacey and advised Mr. Davis that you had commissioned Mr. Bradley and me to go to Des Moines to mount and stretch the mural consisting of three sections. Later, at his request, I called at his studio to discuss the work. In turn, he suggested I write and inform you of the details brought up to expedite the work, and cut down delays in preparations. These are as follows:-

1. It is suggested that the paintings be brought from their storage to the place where the work is to be done.
2. That a working space be cleared, approximately 20 x 30 feet.
3. The crate containing the paintings be opened, and the paintings removed, unless you deem it advisable to await our presence for their removal.
4. That the stretchers be brought from their storage space to the same spot.
5. That a working table be provided. The latter might be improvised by using the restaurant tables, present, setting them edge to edge to form a working surface approximately 8 x 12 feet. Three  $\frac{1}{4}$  in. sheets of masonite each 4 x 8 feet will be required to cover the tables - for their protection - and principally that of the mural since the latter is turned face down on what should be a clean smooth surface. If the tables are not available anything that will build up to an area of 8 x 12 feet with a smooth top and sufficiently sturdy to work on will serve us. Possibly - horses, cleats and three 4 x 8 plywood boards.

I have secured air line reservation for Mr. Bradley's round trip from Boston to Des Moines and for myself from New York. We are scheduled to arrive in Des Moines at 4.20 P. M. August 31st. On arriving we would like to go directly to the University to check and make what other arrangements necessary to avoid any delay starting our work. We would also like to know to whom we should address ourselves when we arrive.

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August twenty-ninth,  
1 9 5 5

Mr. Lee H. B. Malone, Director,  
Museum of Fine Arts,  
Main and Montrose Boulevards,  
Houston, Texas.

Dear Lee:

As you probably know, Bill Zorach has been working on a really Texas size job - the largest sculpture decoration in America. This will be placed on the facade of the Second National Bank in Houston and will, no doubt, get tremendous national publicity when it is installed about February of 1956.

Don't you think it would be a swell idea to have a Zorach sculpture show at the museum simultaneously and perhaps include the working sketches for the finished sculpture, as well as important and small examples of his work, including the various media employed? Many of the large objects which may be too expensive to transport can be shown in blown-up photographs, which Zorach has in his possession.

Do let me know what you think of the idea, which can be elaborated upon later. And when are you coming up to New York? It has been a mighty long time since I have had the pleasure of seeing you.

Sincerely yours,

agh-k.

August twenty-seventh,  
1 9 5 5

Mr. Joseph N. Lacy,  
Eero Saarinen and Associates,  
Bloomfield Hills,  
Michigan.

Dear Mr. Lacy:

Although LOOK magazine didn't seem very excited about featuring the Davis mural, it occurred to me that the installation would make a wonderful picture story for one of the major magazines. LOOK may change its mind at the time so LIFE could be called in to photograph the interesting steps relating to the final mounting of the mural - photographing the stretchers with springs (news), the technical steps taken in placing the canvas on the stretchers and subsequently on the wall - particularly while the artist is supervising the job. We have photographs of the several steps in connection with the actual production of the pictures.

I don't know whether your office or Drake University has a public relations man, but it seems to me that in the absence of that, a call from you or someone at Drake would stir up any of the magazines and would provide publicity for everyone concerned.

Sincerely yours,

egh-k.



PHONE MANCHESTER 4887

**HORACE C. PORTER**  
**ANTIQUES**

*Bought, Sold and Exchanged*  
WAPPING, CONN.

Aug. 26, 1955

Dear Miss Halpert:

I am enclosing photos of the Shaker  
Wagon, and a picture of the steer I  
have.

If you are interested in the wagon, the  
price delivered to you <sup>in Newton</sup> is 150. -. I do not  
own it, so will you please return the  
pictures if you are not interested in it.

August thirtieth,  
1 9 5 5

Mr. Anton Hardt,  
584 Third Avenue,  
Apartment 6,  
New York 16, N. Y.

Dear Mr. Hardt:

Thank you so much for your letter and information.

While the eagle looks rather interesting, in this instance I find it difficult to make a decision. The color and the quality of the carving are so important. Besides, so much time has elapsed since you mailed the letter (I was away on a trip) it has probably gone by this time.

Much as I like Mexican painting, I have always avoided buying it so as not to confuse the issue in the gallery. We had an exhibition of Mexican folk art some years ago, using the fine collection in the Philadelphia museum.

I shall be back in New York the latter part of next week and perhaps we can get together on the weather-vanes. By that time I may get a brain storm.

Sincerely yours,

egh:k.





# WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • COLUMBUS 5-5300

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

August 23, 1955

HERMON MORE  
*Director*

LLOYD GOODRICH  
*Associate Director*

JOHN I. H. BAUR  
*Curator*

ROSALIND IRVINE  
*Associate Curator*

MARGARET McKELLAR  
*Executive Secretary*

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Our Annual Exhibition of Contemporary American Painting will be held from November 9, 1955 through January 8, 1956. Mr. More plans to start selecting work for it after September 12, and he is particularly interested in seeing recent paintings by the following artists.

Stuart Davis  
Georgia O'Keeffe  
Ben Shahn  
Charles Sheeler

We will telephone you and make a definite appointment.

Hope you are having a pleasant summer.

Sincerely yours,

Margaret McKellar  
Executive Secretary

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PHILADELPHIA MUSEUM OF ART

PARKWAY AT FAIRMOUNT AVENUE

PHILADELPHIA 30

TELEPHONE POPLAR 1-0500

9 September 1955

The Downtown Gallery  
32 E. 51st St.  
New York, N.Y.

Dear Sirs:

Would you kindly help us with the titles to two of Ben Shahn's serigraphs? One is "Where there is a book there is a fire (?) or fight (?)" (it has been given to us variously); and the other is the title to the serigraph showing television aeriels - is the title "Calabanes"?

Thank you very much for your help.

Cordially yours,

*Kneeland McNulty*

Kneeland McNulty  
Assistant Curator of Prints and  
Drawings



September 9, 1955

Mr. Alexandre Rabow  
Alexandre Rabow Galleries  
547 Sutter Street  
San Francisco 2, California

Dear Mr. Rabow:

The gallery has just reopened and I am sending you the information you requested.

"The Fog Lifts" dated 1949 was sold to a Museum during the exhibition in Boston and is no longer available. The other oil, "Movement - Sea or Mountain As you Will" 1947 is one of the few large canvases painted by Marin and considered among his outstanding examples. It is priced at \$6000.

I am afraid that by the time you receive this reply the exhibition will be up at U.C.L.A., but I am sure that we can withdraw it from sale if by any chance your client decides on it.

Sincerely yours

EGHLa

August 30, 1955.

Architectural Department,  
Yale University,  
New Haven, Connecticut.

Gentlemen:

Would you be good enough to send to the  
above address a copy of "Perspecta",  
the issue which includes an article by  
Nakashima.

If you will mail it with a bill, I shall  
be most grateful.

Sincerely yours,

sgb:k.

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



BERT L. SMOKLER  
1200 PENOBSCOT BUILDING  
DETROIT 26, MICHIGAN

SEPTEMBER 1, 1955

MRS. EDITH HALPERT  
DIRECTOR  
THE DOWNTOWN GALLERY  
NEW YORK

DEAR MRS. HALPERT:

NOT KNOWING WHETHER YOU  
WERE BACK IN THE CITY, I HAVE NEGLECTED TO  
DO ANYTHING ABOUT YOUR INVOICE, NO. 6990.

MY PERSONAL CHECK FOR  
\$618 IS ENCLOSED. I WONDER WHETHER YOUR  
CONSIDERATION WILL ALLOW ME TO PAY THE BALANCE  
OF \$1,000 AT A LITTLE LATER DATE. IF THIS  
SHOULD NOT BE AGREEABLE, KINDLY LET ME KNOW.

I SHALL LOOK FORWARD TO  
SEEING YOU DURING MY VISIT TO NEW YORK TOWARDS  
THE END OF SEPTEMBER.

YOURS VERY TRULY

  
BERT L. SMOKLER

BLS:CT

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



feel that yours is an alert gallery with authentic art background, if possible I would join your group with every confidence.

Knowing that yours is a busy and interrupted day, I have taken to the mails to act as my own press agent and have included some bona fide material only for background reference.

I am sure that my work will be of great interest to you on a stylistic and plastic basis, and because man is the constant theme represented. He is shown in a fresh and vital vision in unique concepts.

It would be greatly appreciated if you would let me know what arrangement you make for viewing the work of painters.

Thank you +

Sincerely

Bertram Goodwin



Bertram Goodman  
74 Grove Street  
New York 14, N.Y.

September 8th, 1955.

Dear Mrs. Halpert:

Now that the current art season is due to open, would you in the near future be able to see my latest paintings.

About two years ago I had a successful show at the Artisans Gallery on 58th Street, and both publicity and sales were rewarding. Actually during the period just preceding the show and up until now I have been selling very well.

Some of these pictures are placed in the right homes and there is a new following which is looking forward with real interest to my next exhibition.

While my show was a success, my gallery does not have a program that is geared to acquaint museums with the works of the men they represent nor do they provide other promotional opportunities. The range of possibilities for exploitation of what I do are very wide and so I am looking elsewhere. Because I





OFFICE OF THE DIRECTOR

MUSEUM OF FINE ARTS

BOSTON 15, MASSACHUSETTS

September 19, 1955

The Downtown Gallery  
32 East 51st Street  
New York, New York

Gentlemen:

It is my pleasure to tell you that the Committee on the Museum voted on September 15 to purchase the woodcut "Man in Profile", by Weber, for \$45.00.

We have your bill and it will be paid promptly through the regular channels.

Sincerely yours,

Perry T. Rathbone  
Director

PTR:FMR

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



August 26, 1955

The Downtown Gallery,

32 East 51st St.

New York, N.Y.

Dear Sir:

I have in my possession a self-portrait of Peter Paul Rubens which measures thirty-three and seven eighths inches high by twenty-four and five eighths inches wide, inside a lovely gold Florentine frame.

I understand the original is on wood and hangs in the Pitti Palace collection in Florence, Italy.

I am interested in having this painting appraised and would appreciate any information as to whom I should contact for this purpose, hoping you could recommend someone in the Columbus or Dayton, Ohio area.

Upon request I shall be happy to mail photograph of painting if same would be returned.

Below is illustration of seal found at lower left corner on back of canvas.

Thanking you, I remain

*Mrs. W. D. Benning*





1, Church St.

Tremadoc.

Mr. Pontmadoc.

at 1, Church St. N. Wales

Sept 13. 55.

To the Downtown Gallery.

New York.

Dear Mrs Edith Halpert.

I am writing to thank you most sincerely for your generous co-operation and information in helping me assemble a thesis on Ben Shahn eight months ago.

I doubt if you can remember that long ago, but I waited until the results came through before writing to thank you.

A pass with first class Honours was granted to me in the National Diploma in Design examination and the thesis was a success.

I gathered added information from what we had already learnt and found the re-productions of his works were a god send, and extremely educating as we very rarely see anything of his recent work in Britain.

However next October I go to study at the



August thirtieth,  
1 9 5 5

Mrs. W. D. Benning,  
502 Caldwell,  
Piqua, Ohio.

Dear Mrs. Benning:

Since we concentrate entirely on the  
work of American artists, I am not  
in a position to be of any assistance  
to you. I would suggest, however,  
that you write to Knoedler at 14 East  
57th Street, New York, N.Y.

Sincerely yours,

egh-k.

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

August 23 [1955]

Dear sirs:

I am terribly sorry for the delay in paying my bill. The delay was unforeseen and could not be helped. I hope this matter was not too much of an inconvenience for you.

Some acknowledgement of this payment will be appreciated.

Sincerely yours,

*M. Milton Katselas*

Milton Katselas  
336 Beech Street  
East Pittsburgh, Pa.

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marked "copyrighted". Can  
you assist me in any way  
to obtain this general information?

Yours truly,

Mrs. Romney Robinson

P.S. I am enclosing a  
stamped self addressed  
envelope, if you care to  
use it.

Garfield Rd.  
Concord, Mass  
Sept. 14, 1955

Shelburne Museum,  
Shelburne, Vermont.

Dear Sirs:

In a recent visit to your fine museum, I discovered your store house of weather vanes. I was pleasantly surprised at the wide variety you have accumulated, and the information obtained about each specimen.

On the wall of the second floor hallway of the Stage coach Inn, I found an excerpt from the work of Edith Halpert, in the form of an explanation of weather vanes as folk lore. I should appreciate this information for my own personal use - not for publication - but I observed that it was



August thirtieth,  
1 9 5 5

Mr. Joseph Garsten,  
20 Highland Terrace,  
Brockton, Massachusetts.

Dear Joe:

No doubt you have already had first-hand news from Boris Mirski regarding the telephone call in connection with the Nadelman sculpture and my naive report. I hope it all gets straightened out at last.

I am on the last lap of my so-called vacation and this year almost look forward to the return to New York. One of the nice spots in the summer, however, was the weekend of Carol. It was such fun having you and Isabelle and I enjoyed it thoroughly. You guys are true pioneers and can join my folk art gallery any time. Let's do it again without a hurricane. My namesake certainly lived up to my tempo and vacillating character. Hurricane Edith just liaped along in a middle aged way and swerved.

My love to Isabelle.

Sincerely yours,

ogbak.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from the artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GRAND CENTRAL ART GALLERIES  
INCORPORATED  
GRAND CENTRAL TERMINAL  
15 VANDERBILT AVENUE  
NEW YORK 17, N. Y.  
MURRAY HILL 6-4737

August 24, 1955

PETER GRIMM  
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VICE-PRESIDENT

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H. W. PRENTISS, JR.  
THOS. J. WATSON  
LAWRENCE GRANT WHITE  
WM. WHITE

ERWIN S. BARRIE  
DIRECTOR AND MANAGER

Mrs. Edith Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Edith:

Enclosed is a photograph of the painting by  
O'Keefe about which I spoke with you recently.  
I would appreciate your dropping me a line  
when convenient, letting me know whether you  
are interested or not.

Hoping that you escaped any damage by the heavy  
rains recently and with kindest wishes, I remain

Sincerely,

  
G. T. Nelson

GTN:MB

Enclosure

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is at least 60 years after the date of sale.



[Sept. 1955]

THE DOWNTOWN GALLERY  
32 EAST 51st Street  
New York, NY.  
USA  
Attention: Edith Halpert

My dear Mrs. Halpert,

A copy of this letter will introduce Miss Eleanor Miller of 18 Pine Street NY. and this will serve as your authority to surrender to her the small 7 x 9 painting named "The blue tobacco box" and painted by William Harnett. Miss Miller is further authorized to give you a receipt which ends this transaction with you.

I'm grateful to you for your attempt to dispose of this picture and I'm sure that it ~~is~~ been carefully kept.

*has*  
Very truly yours,

*Geo L Dickson*

(Cdr. George L. Dickson)

Palma de Mallorca,  
23rd, of March, 1955  
Hotel ~~Vicitoria~~ Victoria  
El Terreno  
Palma de Mallorca, Spain

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August twenty-seventh,  
1 9 5 5

Mr. Frederick C. Wight,  
Chatham,  
Massachusetts.

Dear Fred:

I am enclosing a copy of a letter I received today. This is self-explanatory. My correspondence is in New York and when you stop by I will give you all the material on hand so that you may continue on your own.

On my reluctant visit to New York last Tuesday, I found Bill Lane up to his ears in Stuart Davis photographs and clippings. What a guy! He told me that you were expected in Lunenburg and I am sure you had a ball.

The gallery is in a frightful mess, with all our records in the middle of the floor and painters dripping in every room. It seems very doubtful that I can get away, much as I would like to see you, your mother, and the pictures on the cape. This has been a pretty tough summer all around and now with Edith en route, will stay pretty close to finish up unfinished work. Perhaps I can coax you to stop off here on your way to New York. The holiday weekend is my last fling and it would be fun to have you here. There is train service to Bridgeport directly from Boston and I can pick you up, if you will let me know.

Sincerely yours,

agh-k.



# SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER

SAN FRANCISCO 2, CALIFORNIA

HEMLOCK 1-2846

W. W. CROCKER, Chairman of the Board  
E. MORRIS COX, President  
HECTOR ESCOBOSA, Vice President  
ROBERT C. HARRIS, Secretary  
RANSOM M. COOK, Treasurer  
GRACE L. McCANN MORLEY, Director

September 6, 1955

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st St.  
New York 22, N.Y.

Dear Mrs. Halpert:

The various committees involved have now held their meetings, made their selections, and we are shipping out the loans to our Art in the 20th Century exhibition held in honor of the U.N. anniversary as rapidly as possible. Your Head by Zorach is already on the way back and Budworth will surely be calling you soon to arrange delivery at your convenience.

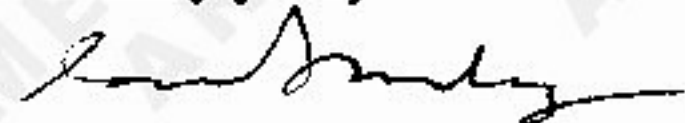
The remaining loans will go out shortly. I believe it is almost certain that one of the paintings by Stuart Davis, Landscape with Drying Sails or Dance will be purchased by our committee here. The limit in the particular fund available is \$3,000. Is there any way, with whatever allowance we are entitled to as a museum purchaser, to bring Dance within that sum? Could you wire me collect, please. The committee prefers slightly that painting and I like it, too. Needless to say, I shall be very pleased if we can have as fine a Stuart Davis as your loans in our collection. I have been trying for that for a very long time.

Let me thank you again for lending so generously. It was a magnificent show.

I shall look forward to your wire.

With thanks,

Sincerely yours,



Grace L. McCann Morley  
Director

GLMM:djs

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2221 75 JENNA

- 8 -

steas .7 byold .rM

August twenty-seventh,  
1 9 5 5

Mr. Lloyd F. Gastz, President,  
Motor Club of America, Inc.,  
135 North Front Street,  
Columbus 15, Ohio.

Dear Mr. Gastz:

While the gallery is closed until September sixth, I was in New York last week and located our previous correspondence. As I wrote at the time, we went into production on six designs and have a stock of these on hand. They are as follows:

ANGEL GABRIEL	\$150.
BLACKHAWK (Horse)	190.
SACRED COD	225.
DEER PLAQUE	75.
FORMAL ROOSTER	475.
DIRECTIONAL SCHOOL WITH HAND	65.

All of these are originals, made from the original Cushing molds, which I purchased two years ago. They are hand hammered and soldered, finished in exactly the same manner as the 19th Century examples. Each of the designs was produced in a limited edition of fifty, with the idea of presenting the iron molds to museums when the edition is sold out. There is a trade discount of 33-1/3% on quantity orders.

All of the vases are hammered in copper and recoated with acid, which results in a finish very much like Assyrian bronze. We are promoting these not as weathervanes, but as fine examples of American sculpture and sell them without the standards and directional signals.

No doubt you have seen reproductions in many magazines which feature home interiors. The sculpture is used as over mantle or other decorations in other parts of the room and frequently as garden figures, mounted on pedestals composed of cinder block. Such modern designers as Raymond Lowey, Donald Deskey,

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September 12, 1955

Mr. Edwin B. Hayes  
Chase National Bank  
Rockefeller Center Branch  
49th Street & Rockefeller Plaza  
New York, N. Y.

Dear Mr. Hayes:

Some time ago you offered to help us in obtaining information about certain organizations.

We are very eager to ascertain the status of a firm calling itself Dundee Designs with "office and gallery" at 2224 Dundee Road, Louisville 5, Kentucky. This organization has approached many of the outstanding artists of America for contracts and exclusive rights in television programs. I have a strong suspicion that it is a phoney organization and so have the artists and dealers, but in our innocent field, have no way of checking.

I shall be most grateful to you for any help in this connection.

Sincerely yours

EBH:1

P.S. The person signing the firm's letters is Robert C. Young.

September 8, 1955

Dr. Grace L. McCann Morley  
San Francisco Museum of Art  
San Francisco 2, California

Dear Dr. Morley:

It was so nice talking with you last night, (or afternoon in San Francisco).

I am delighted, that at last an outstanding example of Davis' work has hit the West Coast, although Landscape is an excellent painting of an earlier period. I felt strongly about having him represented with a late example, and again, I am very pleased.

As you requested, a bill is enclosed for \$3,150, together with our check for \$150.00 which is our contribution to the purchase fund.

For twenty-nine years, we have maintained a firm policy of quoting the final price, and of making no reductions whatsoever. In this instance, I accepted your limitations (in funds) and therefore worked out this new plan so that the price is maintained, and so that the artist takes no loss.

Enclosed you will find a record of exhibitions, etc. relating to Deuce.

I look forward to seeing you in Des Moines.

Sincerely yours,

EGH:jb  
Enc.



September 2 1955

Edith G. Halpert  
Downtown Gallery  
New York

Dear Miss Halpert:

I have shipped the  
printing through Bryggers and  
am enclosing a photo of the  
printing selected.

Thank you again

sincerely,

Jordan M. Nunes  
3379 Cabillo Blvd  
Los Angeles 66  
Calif.

ELIZABETH McCAUSLAND 50 COMMERCE STREET NEW YORK, NEW YORK

September 14, 1955

Dear Bill

Herewith is a copy of what I am submitting to the NYU Press next week. Of course, this is not definitive, and I shall be glad of suggestions.

I hope, selfishly, that the project goes through; for Dove would take the bad taste of my Hartley experience out of my mouth.

But the next person I choose for a biography must be a child of parthenogenesis!

Best regards, as always

2



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September 18, 1966.

Mr. James Laughlin  
Intercultural Publications Inc.  
60 East 42nd Street  
New York 17, N. Y.

Dear Mr. Laughlin:

Thank you for your letter and for the catalogue.

I think that Henry Henghes is an exceptionally interesting sculptor and note that the Museum of Modern Art thought so also.

In our new organizational set-up we have reduced our roster to the 10 names printed below, and are not adding any artists hereafter. However, I shall be very glad to make suggestions for placing Henry Henghes.

Incidentally, will you please let me know whether he is an American living abroad. This is an important factor, as our association is entirely with American art.

Sincerely yours,

EGH:1w



DUNDEE DESIGNS  
OFFICE AND GALLERY  
2224 DUNDEE ROAD  
LOUISVILLE 5, KENTUCKY

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If you have other questions please let us know & we will be please to answer them.

We believe that a one man show of the type we have outlined would be sufficient for each artist, each year, for obvious reasons.

We are also interested in Bernard Korfel and would appreciate information on him.

Thank you very much for your cooperation.

Very sincerely yours,

Robert Cygony



16 September 1955

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Enclosed is a summary of the present status of everything you consigned to our Sales and Rental Program last season. Would you be interested in lending work from your gallery to this program again this year?

The volume of business done by the Sales and Rental Program during the past year has almost doubled over that done during the first year of operation. This has been in no small part due to the addition of the work from New York dealers by artists of national and international fame.


Up to this point there have been ten sales of work from New York dealers; most of them have been color prints, and the balance have been drawings.

Could you lend us six to a dozen prints, or drawings, on consignment? We need them unframed, since we plan to display them matted and under acetate covers on a metal rack; we will frame all work before it is rented.

We will borrow under the same terms we used last year: works will be kept here for from six months to a year, unless you request their return at some time within this period. You will receive one third of all rental fees and ninety percent of the purchase price. All work will be insured at full value until it is sold or returned to you. Budworth will handle collecting and shipping.

If you are interested in lending to us, I would appreciate your sending me a list of the prints Budworth is to collect as soon as you have made your decisions.

Sincerely,

  
Hulda Curl  
Assistant Curator

Enclosure

ing information regarding sales transactions, responsible for obtaining written permission and purchaser involved. If it cannot be a reasonable search whether an artist or not, it can be assumed that the information

Colonial type and that requires such a weather vane. Is there any significance attached to a cock & ball? I always associate it with a barn not a church. Can you also give me any books regarding the topping of church steeples?

If not troubling you too much may I ask for a reply? Thank you.

Sincerely yours  
(Miss) Alice B. Perkins



not to publishing information regarding sales transactions.  
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purchaser is living, it can be assumed that the information  
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September 9, 1955

Mr. William H. Lane  
Standard Pyroxoloid Corporation  
Leominster, Massachusetts

Dear Bill:

Now that the debris has been removed and we are  
functioning, I hope to see you shortly.

Meanwhile, as you know, we are planning to use  
the Sheeler "Begonias" in our 30th Anniversary  
show and because we would like to have the critics  
review it long before the opening, I wonder how  
we can manage to have the painting in our possession.  
If you are not planning to come in very shortly, can  
you ship it to us - collect?

Many thanks, and best regards to Jean.

Sincerely yours

BH11a

September 17, 1955.

Mr. John Denman,  
Rte. 2, Box 2177,  
Bellevue, Wash.

Dear Mr. Denman:

It was so nice to hear from you and to learn, that you are comfortably settled at last. The description of the spot is most intriguing. I have never been in the north-west, but some day must see that part of the world. Now, that I have hit the thirtieth anniversary, I want to give myself some more travelling time to see the world.

I am very curious about the boy that you are planning to adopt. Is he an oriental or a local product? and how does your son respond to the idea? Several of my friends have tried this experiment and are very happy with the results, and many others are trying, but children seem to be scarce, or the agencies make it extremely difficult.

The Kuniyoshi will be shipped to you on Monday, or rather sent by mail as you requested. I hope that you will be happy with it. Many thanks for sending the check.

I am planning to visit Max Weber next week and perhaps may find something to offer you in the future.

My very best regards to the family - and goodluck with the venture -

Sincerely yours,

EGH:1w



August twenty-ninth,  
1 9 5 5

Mr. Sterling D. Emerson, Director,  
Shelburne Museum, Inc.,  
Shelburne, Vermont.

Dear Mr. Emerson:

What with the hurricanes and floods, Mr. Porter and I could not communicate with each other. However, I now have the information you requested regarding the floor boards.

He has 1,000 strips of white pine 12" wide x 12' long  
4,000 " " hard " 12" to 14" wide by  
16' in length.

The price he quoted me is 35¢ a square foot, which is the wholesale price to a dealer. He would like to have a prompt answer after the unavoidable delays.

He has also sent me snapshots of a Shaker wagon, which I think is superb. The price of this - also to a dealer - is \$150. If it would make Mrs. Webb feel better, I will charge a 10% commission for either purchase but, on the other hand, would be glad to skip it.

Will you be good enough to return the snapshots immediately if you do not think Mrs. Webb will be interested as he does not own the wagon and has a short option on it.

I hope that you were not affected by the hurricane and flood. My best regards.

Sincerely yours,

egh-k.  
end s.



KEN HAYNES A.I.A. ARCHITECT 1715 CASADY DRIVE DES MOINES, IOWA

September 14, 1955

Mrs. Edith G. Halpert  
The Downtown Gallery  
37 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

Enclosed please find memorandum regarding installation of the mural. This lengthy diatribe is made necessary because of the insecurity of the various persons concerned regarding the mural, and Dr. Harmon's apparent unhappiness because same is now demountable and removable.

Strictly between us, I think he would consent to it being loaned if the proper appeal were made to his pride as the custodian of so important a work of art.

As I believe your gallery is responsible for the installation, I have mentioned the application of the varnish or plastic coating in the memorandum, and I ask that you follow through with Mr. Courdais in regard to it.

Thanks for sending Mr. Davis out to us. He was scared to death of the wild life inhabiting our woods, and forgot his black tie. As you will find when you come to Des Moines, the reaction is mixed and most observers think the Cowles have holes in their heads for spending money for a mural which is not representational.

Dwight will be in New York at the same time you receive this letter and has seen the completed installation. He is, of course, familiar with the personalities involved and you might show him the memorandum.

Wishing to be of any service possible to you and/or the Architects, and suggesting you burn this letter, I am,

Cordially yours,

KEN HAYNES, Architect

*Ken Haynes*

*Robert Strick*  
*Put. Rel. dir*  
*Duke U.*

*Strickman*  
*re memo*

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MRS. EDITH HALPERT--SEPTEMBER 16, 1955

I DON'T KNOW THE FELLOW PERSONALLY BUT HE IS  
WORKING AT REYNOLDS ALUMINUM AS A DRAFTSMAN, AND  
I AM SURE THAT THEY WOULD NOT EMPLOY HIM WERE HIS  
CHARACTER REFERENCE IN QUESTION.

IF I CAN BE OF FURTHER SERVICE LET ME KNOW!

CORDIALLY,

*Sue M. Thurman* BB

SUE M. THURMAN  
(MRS. HAROLD THURMAN)

SMT:BB

Price to publishing information regarding sales transactions,  
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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

PO L  
*interurban*  
Newtown, Conn.  
August 30, 1955

Mr. James M. Roberts  
1200 Tribune Tower  
Oakland 12, California

Dear Mr. Roberts:

I have just received the price list and am quoting the prices below. Incidentally, these are the original figures which we did not raise after John Marin died.

Watercolors

Off Cape, Cape Split, Maine -	1950	\$1500.
Tonk Mountains, Series #3	1949	3000.
Peach Tree in Blossom #1	1948	2000.
From Cape Split #2	1948	2000.
Boats and Sea	1946	2000.

Oil

Tonk Mountains, Maine	1948	4500.
-----------------------	------	-------

The second oil was given by Marin to his son, and I doubt whether he will part with it. We have no price on the painting.

As you know, the exhibition is scheduled to sever other museums, ending up with the Whitney Museum in New York. If you should decide on one of these paintings - and I hope you do - will you please bear this in mind. Thank you.

I shall be back at the office on September 6th and thereafter, and can be reached there. I look forward to hearing from you.

Sincerely yours,



August thirtieth,  
1 9 5 5

Mr. Wallace S. Baldinger, Director,  
University of Oregon,  
Museum of Art,  
Eugene, Oregon.

Dear Mr. Baldinger:

The gallery is still closed and will not be open until September seventh. At that time I shall send you a photograph of the Davis, which I think will serve your purpose as well as the previous choice.

At that time, too, I can send you photographs of Marin, etc., as well as the insurance valuations on the pictures you are borrowing. This will be plenty of time I am sure.

Although it is alright with us, I doubt whether it is necessary to anticipate the show by a full month. The shipment can certainly reach you well ahead of time if it is picked up by Badworth on the week following, but you may make your own decision.

Sincerely yours,

egb-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Brugger <sup>FINE  
ARTS</sup> Forwarding Service

2110 West 20th Street

Los Angeles 18, Calif.

~~2110 West 20th Street~~  
RE. 4-2121 - 4-4953

August 24, 1955

Edith S. Halpert  
Director Downtown Gallery  
32 East 51st St.  
New York 22, N. Y.

Please Note- We will shortly forward paintings as listed hereon,  
by Collect Motor Freight, valuation not over fifty cents per  
pound.

We propose to ship by Denver Chicago Trucking Co., probably  
Friday the 26th next, for NYC delivery cert<sup>a</sup> inly not later  
than Sept. 6th next.

The Gordon Nunes shown on your list is not yet on hand. We  
have every reason to expect it in soon.

Group #	P.1481	Artist	Title
#1 and 1 1/2		✓Adams, Clinton	"Study #1", "Study #2"
#2		✓Barr, Roger	"Fighting Birds"
#3		✓Edmondson, Leonard	"#1"
#4		Finch, Keith	"Boy in a Boat"
#5		Jarvaise, James	"Inter Nos"
#6		Jones, John Paul	"Grey Table"
#7		McLaughlin, John	"Untitled"
#8		Pinto, James	"Market Stand"
#9		Ruben, Richards	"Calico Mountains"
#10		Schiffrin, Arnold	"Fields of San Miguel"
#11		Zajac, Jack	"Tropic Sea"
#12		Ewing, Edgar	"Springtime, San Francisco"
#13		McGarrell, James	"Table Top"
#14		Peake, Channing	"Wind Binder"
#15		Chuey, Robert	"Portrait of a Man"
#16		Amato, Sam	"Presentiment"
#17		Brendel, Bettina	"Fragments of Infinity"
#18		Darrow, Paul	"Disturbance"
#19		Kaminski, Josepha	"Joshua"
#20		Loew, David L.	"High Noon, Seville"
#21		Murdock, Chloe	"Composition"
#22		Nunes, Gordon M.	"Dark Room"
#23		Opliger, Curt	"The Iron Fence"
#24		Pike, Marion	"Self-Portrait"
#25		Wayne, June	"Study for The Messenger"

Thank you  
Delwin A. Brugger



September 15, 1955.

Mr. Vladimir Visson  
Wildenstein & Company, Inc.  
19 East 64th Street  
New York 21, N. Y.

Dear Mr. Visson:

It was good to hear from you. I hope you and the  
family had a good time abroad, while we poor folks  
were being buffeted by hurricanes and floods.

Sheeler is completing his HALLMARK painting and I  
would like to know whether it is to be delivered,  
or whether you will come here to see it first. Let  
us make it the latter, as it is always a pleasure  
to visit with you.

Sincerely yours,

Edith Gregor Halpert

EGH:lw



THE AMERICAN FEDERATION OF ARTS

1053 FIFTH AVENUE • NEW YORK 28 • NEW YORK • SACRAMENTO 2-2452

THE DIRECTOR'S OFFICE

August 24, 1955

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I will be delighted to see you when you return to New York and perhaps give you a fuller account of my discussion with Bernard Meyers. As I always enjoy dropping in at the Downtown Gallery, you might simply let Ann Drevet know when I could combine this with a brief chat with you.

Sincerely,

Thomas M. Messer  
Director

TMM:lm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



September 12, 1955

*PE  
White*

Mr. Charles Bell  
Eleanor Le Hair Inc.,  
29 West 57 Street  
New York, N. Y.

Dear Mr. Bell:

I hate to be a persistent nuisance, but I am sure that you can appreciate the position I am in in connection with the watercolor which you have had for so many months. Surely by this time the committee must know whether or not it is to remain there permanently. If the latter, we shall be glad to send a bill. In any event I shall be most grateful to you for getting this matter settled.

Thank you for your cooperation.

Sincerely yours

BHL:1

rior to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August twenty-seventh,  
1 9 5 5

Miss Harriet Crane, Advertising Manager,  
GIDDINGS,  
10 West Fourth Street,  
Cincinnati, 2, Ohio.

Dear Miss Crane:

As the gallery was closed during the summer months and will not reopen until September sixth, your letter has just reached me at my Connecticut address.

Knowing Mr. and Mrs. Fishel, I shall certainly cooperate in your exhibition plans.

It is my opinion that a group show would be much more advantageous than another one man show, in view of the more generalized interest and appeal to a varied public. It would be a good idea, I believe, to include some big drawing cards in the way of names (and works of art) as well as younger and less experienced artists. I could arrange a show of this kind, either from my own gallery stock - which includes 35 or more artists, most of whom are or were connected with the gallery, and others which I purchased from galleries outright. It would really represent a cross-section of contemporary American art in all its phases.

When you are in New York we can discuss this in greater detail, particularly after you will have seen examples of the artists to whom I refer.

It will be nice to meet you.

Sincerely yours,

egh-k.

*Good deal*

rice to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



September 9, 1955

Mr. Patrick J. Kelleher  
Curator of European Art  
William Rockhill Nelson Gallery of Art  
Kansas City 11, Missouri

Dear Mr. Kelleher:

I have come out of the wreckage caused by the painters and within the next few days shall be able to locate the information you wish. If you cannot wait, perhaps you can find a copy of the Current Biography which contains biographical data, including my real age. The early history may be omitted and just the art record used for reference. I have no photograph as the last copy was sent to a magazine, but can possibly get one of my friends to take a snap-shot fast -- possibly in a dim light with soft focus.

It will be nice to see you and the committee the week of September 12th. Needless to say I am delighted that the Nelson Gallery is coming back into the American fold.

Sincerely yours

RONDA

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AUDITS  
SYSTEMS  
INCOME TAX SERVICE

A. L. KARP  
ACCOUNTANT AND AUDITOR  
1012-20 REALTY BUILDING  
TELEPHONE 2-4541  
SAVANNAH, GEORGIA

August 27, 1955

Downtown Galleries,  
32 E. 51st Street,  
New York, New York.

Atten: Mrs. Halpern

Dear Mrs. Halpern:

On the 11th of August, I sent you a check for \$25.00  
for one copy of the Ben Shahn Black and White "Silk Screen" Symphony  
Chairs. As of to date, I have received no reply from you. Kindly  
look into this and let me know if you have received the letter.

Very truly yours,

*Martin L. Karp*

Martin L. Karp.

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



September 9, 1955

Mr. George W. W. Brewster  
53 Sargent Crossway  
Brookline, Massachusetts

Dear George:

Now that the summer is over -- thank heaven -- I am relaxing in the security of a stone house in New York.

During the summer I met a very nice couple who are residents of Danbury. They are thinking of buying land and building what they call a semi-modern house. In spite of this, they are very intelligent and fairly well healed, as well as eager to better things and better taste. Finally I saw their home last Sunday and was rather appalled, but understanding.

In talking with them I said so much about you that I am very eager to show them the magazine articles which appeared in conjunction with your prize. They still need that kind of schmalz. Could you mail this to me in the near future as I expect to see them in a week or so.

As a matter of fact I had planned to be in Boston next Sunday for the unveiling of the three chapels at Brandeis -- if that is the proper term. A very close friend of mine, Helen Kroll Kramer, executed the arc curtain conforming to the color scheme outlined in Chapter 26 of Exodus. To my mind this is one of the most beautiful examples of modern needle work, which carries on the tradition of complying with the period in interpretation and materials.

In any event, I am very eager to have you see this curtain, and should also like to have you and Helen meet. She has long heard me talk of you and I had promised on several occasions not only to introduce you to her, but to show her some of your completed work. Her field is in the hand woven fabric, particularly subtle tones, and you might some time like to see what she has done in this. In any event, if she should call you I hope that you can arrange for a meeting.

Now that I got this off my chest, how have you and Joan enjoyed the summer? and when are you coming to New York? I should love to see you.

Sincerely yours

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August twenty-seventh,  
1 9 5 5

Mr. Walter Hyden,  
Kenilworth Terrace,  
Greenwich, Connecticut.

Dear Walter:

It was nice to get such a nice letter from you. I made sure I referred you to someone who liked me and who would be tactful enough to say only nice things about me. Seriously, I am delighted that the meeting was a good one and that he will help. He is a very swell guy and may be depended upon completely.

Indeed, I will be delighted to accompany you and Jack to the Shakespeare Theatre for a Julius Caesar performance. I saw the Tempest the night of the storm - most appropriately - and we came wading through the flood. However, Edith is much better behaved and the trip should not be such a difficult one, even if the promised hurricane comes along.

My best,

Sincerely yours,

egh-k.



September 12, 1955

*Gaglione*

Dear Tommy:

You are a very sweet guy to send me a condolence letter, which I appreciate very much.

Pattison dropped in to say hello enroute to Europe. As a matter of fact we have done something with him by including him in our exhibition of Chicago Artists last year and selling several of his sculptures, including one to Branceis University. I am delighted that his show was a success and that the Edward Gonzales exhibition went over so well. After all, two out of three is a pretty hot batting average my boy.

I can well understand why the Delray project is at an end. It does seem foolish to knock one's self out in an unresponsive territory.

I wish I were the Old Bag who could afford a foot-warmer, but the others that I know seem to be well supplied with electric blankets. However, when you are in New York perhaps I can introduce you to a merchandising man who might have occasion to commission some purchases abroad. In any event, come and see me.

Affectionately

September 8, 1955

Mrs. Edith Halpert  
The Downtown Gallery  
New York, New York

Dear Mrs. Halpert:

Now that my family and I are settled in more permanent quarters in Seattle--we have rented a house for 10 months--we would like for you to send us the Kuniyoshi painting, "Shy Young Girl." My check for \$600 is enclosed.

Inasmuch as we receive our mail from a rural mail box, located a block or two from the house, I would suggest that you send the picture via registered mail in order that I would have to pick it up at the Bellevue Post Office. Should the package not fit inside the small mail box, the Postman will surely leave it outside the box, and I am afraid of damage due to rain.

During the summer we rented a very nice house located on Lake Washington. The owners spent the summer in Europe, and we had to vacate upon their return. However, we are now located in a very modern and interesting house located on the top of a 1000-foot mountain with a terrific view of the lights of Seattle and part of Lake Washington.

We have with us now a 2-year-old boy whom we may adopt. He is with us on a trial basis, and if things work out to the satisfaction of all concerned, we hope to enter into formal adoption proceedings in the near future. So far, everything is working out very well, and we like him very much.

Jean and Johnny join in sending our very best regards and hope that we may be able to see you some time before the end of the year.



UNIVERSITY OF OREGON  
MUSEUM OF ART  
EUGENE, OREGON

August 24, 1955

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Shortly after receiving your letter of July 14, we received the four photographs of the paintings to be lent to us for our Retrospective show, November 7 to December 17, 1955; photographs representing very clearly the paintings by Kuniyoshi, Dove, O'Keeffe and Karfiol. We thank you very warmly for your trouble in having them made and sent to us.

We have ordered a photograph of the fifth painting, William M. Harnett's Colossal Luck from Mr. S. Colten, but the photograph has not yet reached us.

In a letter from Mrs. Milton Lowenthal dated July 13, we have learned that the Stuart Davis Report From Rockport will not be available to us, but that she is able to offer from her own collection another painting by Stuart Davis entitled Arboretum by Flashbulb of approximately the same period. Mrs. Lowenthal states in her letter that she believes that you have a photograph of this picture. If you do, we should appreciate receiving it from you as soon as it may be convenient, since we are needing to have the cuts made for the illustrations of our catalogue within the next two or three weeks, in order to have the catalogue ready for distribution at the opening of the show.

We are returning to you herewith the photograph of Davis's Report from Rockport, since the painting cannot be borrowed by us, and we trust that in return for it you may be able to find the photograph of Arboretum by Flashbulb and send it to us.

One of the museums in the East has advised us to have paintings shipped from eastern locations in the United States on October 7, so as to assure enough leeway in time for the paintings to reach us and to hang them to best advantage in our show before the scheduled opening. We wonder whether this somewhat earlier date could be met conveniently by you in your arrangements with Budworth.

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September 8, 1955

Mrs. Howard Devree  
5 Gramercy Park  
New York, N. Y.

Dear Charlotte:

This was such a mad summer, that I did not even have the chance to write to you -- furthermore, did not know where you decided to spend the summer.

The McBride piece was grand and I am very proud of our little girl. Jean too is delighted.

Will you please send a bill for the \$300 - plus all your expenses to the Edith Gregor Halpert Foundation at this address, and the treasurer of this huge rival of the Ford Foundation will send you a check promptly.

How about dinner some time in the near future, when you and Howard get back into New York form, or rather, when I do.

Incidentally, since I am about to hit the 30th Anniversary (and I don't mean in age), how about knocking off an article relating to the changes which have occurred in the American art world during these vital years of wars, depressions, booms, non-objectivism and musical chairs in museums? How about coming in to say hello?

Sincerely yours

Don Jb



September 13, 1955

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Mrs. Charlotte Ward  
Beechcroft  
Westhampton, Long Island

Dear Charlotte:

Now that we are in full swing again, I am checking through my correspondence and find that no reply has been received from you in connection with the weathervanes.

I am sure you have had a busy summer, but I do wish that you would take care of this matter so that I can straighten out my affairs very shortly. And, do come in to say hello.

My very best regards.

Sincerely yours

ENC.

POV  
August twenty-ninth,  
1955

Mr. H. Jack Lang,  
1010 Euclid Avenue,  
Cleveland, Ohio.

Dear Mr. Lang:

Mr. Shahn has referred your letter to me.

No doubt he mentioned the number of requests he has received for the painting, which he now has in his possession.

On September sixth, when the gallery reopens, he will deliver the picture and we shall discuss price, etc., and I shall communicate with you immediately after.

Sincerely yours,

eght.



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LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

Olympia 1-1444

Mrs Edith Halpert  
Eden Hill Road  
Newtown, Connecticut

August 29, 1955

Dear Mrs. Halpert,

John Paul Jones; born November 18, 1924; Indianola, Iowa  
painting is tempera; price is \$200.

Keith Finch; Boy and Boat; Oil on board; Price is \$600

My last letter probably sounded rude and demanding. I do want to thank you for your tremendous good doing for the painters in this area. Sometimes one gets all wound around local issues and forgets the impersonal element of time, which makes such catch as catch can problems unimportant. Art dealing here is such a free for all, with each gallery and, mostly, the museum people, elbowing and jostling for position rather in rude combat. It is so foolish.

Yours sincerely



Orrel P. Reed Jr.  
Landau Gallery



COPY

1214 East Jefferson St.  
Bloomington, Ill.  
August 29, 1955

Mr. A. O. Frankenstein  
Author of "After the Hunt"  
c/o University of California Press  
Berkeley 4, California

Dear Mr. Frankenstein

I am writing to you because I am in need of some information about a picture and Harnett. Having read your book some time ago, it is my impression that, not only might you be of assistance, but also the case in point might be of interest to you.

The picture under discussion belongs to a Mrs. Louise Shepherd, who lives at 1216 E. Jefferson St., this city. She acquired it 38 years ago from a family in Peoria, Ill., for \$5.00. She bought it from a family who were supposed to have paid \$100 for it, but since they skipped town just after she got the picture, owing everyone in town, she has always discounted their statement of value.

She was going to give the picture away and showed it to me. I said, "Why that looks like a Harnett," and then noted the details. A violin and bow are hung over a sheet of music on a door with rusty hinges. There is an envelope addressed to W. M. Harnett, 28 East 4th St., New York, with a Paris postmark, date indecipherable, an "RR evidently to indicate registered, a number "35754", the word "Charge" and a circled "1".

There is a clipping which looks real, but is not legible in any position--letters look like a mixture of Greek and Hebrew. At the bottom is a strip (black) on which is lettered: "Entered according to Act of Congress in the year 1897 by the F. Tuckfarber Co., Publishers, Cin., O."

When I looked at the picture I was puzzled--it looks so much like a painting that I wondered whether it was an oil under glass or a print, and asked permission to remove the backing. Then I was further mystified, because it is on the back of the glass, either painted, because there is a coating, or reproduced on the glass by some method unknown to me. So, what it is, I do not know. Do You? The lettering re the publishers, could, considering Harnett's ability be a further touch of "Trompe L'oeil".

Do you know

1. Of the picture?
2. Of Harnett's ever having painted on the back of glass?
3. Of some method of reproduction on the back of glass?
4. Anything else that might be pertinent to the history or value of this?

Mrs. Shepherd has said she will hold the picture until we get some answer from you, so would be grateful for the courtesy of your reply. I have spoken with several artists here, on the staff of Illinois State Normal University and also Wesleyan University. They are, too, interested in what light you can shed.

Thanking you in advance for any information,

Yours very truly,

HAZEL BROWN  
(MRS. RUSSELL ALLAN BROWN)

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September 17, 1955.

Mrs. Sheldon Keck,  
87 State Street,  
Brooklyn, N. Y.

Dear Mrs. Keck:

I am so sorry to bother you about these items and am probably repeating myself. However, since I have had to do so with the institutions without getting any final information, would you be good enough to let me know, whether you have been paid directly by the following for the O'Keeffe cleaning:

The Institute of Contemporary Arts  
The Walker Art Center.

Sincerely yours,

EGH:1w

September 8, 1958

Mr. George W. Staempfli  
The Museum of Fine Arts of Houston  
Main Street & Montrose Boulevard  
Houston 5, Texas

Dear Mr. Staempfli:

Thank you for your letter. Indeed I shall be very glad to arrange an exhibition of American Folk Art. The number listed by you will be about right to give a full cross section of media, subject and style. Demonstrating the character of the art produced by the little known masters of the late 18th and 19th centuries. I should like to know, however, whether you are equipped to handle a few large sculptures, such as a cigar store figure, a carousel animal and figurehead. I think these are necessary to present a true picture.

Within the next few days, as soon as I get acclimated to Gallery work after two months of vacation, I shall send you a group of photographs from which you can make your selection. It might be necessary to concentrate on the material we have here with merely Texas themes, since very few of the museums and collectors agree to lend 19th Century objects which are for some reason or other, handled carelessly by the packers, who, no doubt, consider them "junk".

Sincerely yours,

EGH:jb





# WESTHEIMER TRANSFER AND STORAGE CO., INC.

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September 10, 1955

The Downtown Gallery  
34 East 51st Street  
New York, New York

Gentlemen:

Re: Sh/e 40420  
Mrs. G. L. Rybo

Please be advised that a shipment consisting of one crate of three paintings was forwarded to you under date of September 8, 1955 via Railway Express, prepaid.

We sincerely hope this shipment reaches you without delay. With best wishes, we remain

Very truly yours,

WESTHEIMER TRANSFER & STORAGE CO.

*Janet C. Robbins*

Janet C. Robbins

for/s

*Arrived today  
unpacked.*

September 12, 1955

Mr. Edwin C. Wilson  
On the Hill  
Ashfield, Massachusetts

Dear Mr. Wilson:

Thank you for your check. The receipted bill was  
mailed to you.

I look forward to seeing you in October.

Sincerely yours

EOH:1

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



August 28, 1955

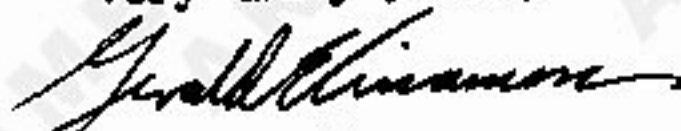
Downtown Gallery  
East 51st Street  
New York 22, N.Y.

Dear Sirs:

I would appreciate a listing of Ben  
Shahn prints that are available for  
purchase at the present time. Please  
include sizes and prices.

Thank you very much.

Very truly yours,



Gerald E. Cinamon  
672 Washington Street  
Brookline 46, Mass.

c/o Barnard, South Street Rockport, Mass

BRANDEIS UNIVERSITY  
WALTHAM, MASSACHUSETTS

August 24, 1955

Dear Edith:

This certainly has been a record summer in the way of disasters. Reading about Connecticut and heroic Ribicoff has given us the willies. Are you alright? And above water? Can't bear to think of Newtown afloat and all those lovely things, not to mention you. As for us, we've gotten off easy, nothing but a solid two-day deluge which hurt very little. It's funny but the Millmans who were slated to come up to see the Fletcher Martins at Castle Hill where he is the artist for the summer, drove through all those floods without knowing what the hell it was all about. They had no radio in their car and when they started ~~on~~ from Woodstock the sun was shining brightly. It only took them nine hours to get from Woodstock here but ~~that~~ they got here at all was amazing. They're staying a couple of more days and then they go to Martha's Vineyard for a couple of days before back to Woodstock. We've seen the Martins quite a bit since Ipswich is so close and our kids are buddies. You know they have two strapping boys and they're entranced by our two. Polio has been our big bugaboo and we're lucky to be in a place like Rockport where it rarely shows up. We may stay a week beyond Labor Day to give the polio business more time to

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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# WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

**SYMBOLS**

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

LA5 25

L SMA407 NL PD AR=TDSM LOSANGELES CALIF. 30-1955 AUG 30 PM 8 31  
MISS EDITH G HALPERT=DOWNTOWN GALLERY  
32 EAST 51ST ST NYK

DEAR MISS HALPERT, JUST NOW RECEIVED YOUR AUGUST 16 LETER  
TO VERIFY PAINTING DARK ROOM 40X30 CASIN \$200 ALSO MISSED  
BRUGGER SHIPMENT BUT CAN SHIP SEPARATELY TOMORROW IF NOT  
TOO LATE. WOULD YOU WIRE ME COLLECT TOMORROW. I'M VERY SORRY=  
GORDON M NUNES..

3379 Cabrillo Blvd.

Just titles  
9/1

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

August twenty-seventh,  
1 9 5 5

Mr. Edward H. Dwight,  
Curator of American Art,  
The Cincinnati Art Museum,  
Cincinnati 6, Ohio.

Dear Mr. Dwight:

Thank you for your letter.

When I was in New York last week, I asked my secretary to mail you a consignment slip indicating the price of the Harnett. I am sure he did this, but since the insurance has to be placed I am making doubly sure by giving you the figure. The price is \$5,000. and, in this case, the insurance is the same.

There is no need - as far as I can see - to mention that the picture had been formerly owned by the Butler Art Institute, but it doesn't matter. The painting was originally in our possession and was sold to Butler, but taken as part payment when they acquired the very large "After the Hunt" we discovered recently.

Sincerely yours,

egh-k.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



WILLIAM ROCKHILL NELSON GALLERY OF ART

(The William Rockhill Nelson Trust)

ATKINS MUSEUM OF FINE ARTS

KANSAS CITY 2, MISSOURI

Cable Address: Neltrust

September 7, 1955

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

The selections committee of the Friends of Art of the Nelson Gallery are planning to make their annual selection of paintings to be sent to Kansas City for consideration for purchase by the organization at its annual meeting on October 27th. This year, in accordance with a general program to extend the scope of the collection, only contemporary American paintings will be acquired. Approximately \$6000 will be available to make acquisitions.

The selections committee, consisting of myself and Mrs. Frederic James, will be in New York during the week of September 12. We are particularly anxious to consider outstanding paintings by Ben Shahn, Charles Sheeler and John Marin in the selection and I should like to ask your great kindness and cooperation in lending.

All expenses of packing and shipment are assumed by the organization of course. We should like to have the paintings arrive in Kansas City by October 17th for exhibition before the annual meeting on October 27th. Paintings not purchased will be returned at the earliest possible time after that date.

I do hope that we may be able to count on your cooperation as in the past.

Yours sincerely,

  
Patrick J. Kelleher  
Curator of European Art

PJK:ct

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Paint mural from*

September 17, 1955.

Mr. Ken Haynes  
1715 Casady Drive  
Des Moines, Iowa.

Dear Mr. Haynes:

Thank you for your very helpful letter.

Recalling your visit to the gallery and our conversation at the time, I accepted some of the comments in an appropriate humor.

Dwight Kirsch was here today and reported a very enthusiastic response to the mural. I expect to see it in the flesh during the October A.F.A. conference and hope to have an opportunity to chat with Dr. Harmon, who's "insecurity" I shall attempt to reduce.

Meanwhile we shall work out some method for protecting the mural with a spray. No doubt, there is someone in the city of Des Moines who has an electrically controlled sprayer with the correct size nozzle.

It will be nice to see you again next month.

Sincerely yours,

EGH:lw



443 Dennison Street

Highland Park, N. J.

September 17, 1955

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Miss Barbara Duncan, the retired Sibley Music Librarian of the Eastman School of Music with whom I became acquainted when we were both employed at George Eastman House in Rochester, would like very much to dispose of the primitive portrait of which photographs and some infra-red and ultra-violet studies are enclosed. I believe her ideas of price are realistic.

If you would consider acting as agent for her, please advise her directly at 23 Portsmouth Terrace, Rochester 7, New York, and she will have the painting shipped to you.

If for any reason you do not want to handle the painting for her, I would appreciate any alternative suggestion you care to make.

Sincerely yours,

*Dean Freiday*

Dean Freiday

For publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



August thirtieth,  
1 9 5 5

Mr. Orrel P. Reed, Jr.,  
Landau Gallery,  
702 N. La Cienega,  
Los Angeles 46,  
California.

Dear Mr. Reed:

Thank you for your letter. I sent you an S.O.S. postcard immediately upon receipt, as the catalog is actually on the press and the information I requested is to be included in the copy. Also, I do hope that the photographs are on the way because the reviewers will be coming in before the show. I would hate to concentrate on the artists outside of the Landau Gallery who sent their prints in in time.

As I explained to Mr. Landau, it would have been pretty tasteless to choose twenty artists from one gallery in Los Angeles out of the twenty-four to be included - unless the show had been planned as an exchange between two galleries. Furthermore, having served as a juror in many regional shows, I feel strongly about presenting the cross-section that actually exists in high subject and technique.

This is the first time I did not hand pick an exhibition myself and am, therefore, looking forward more eagerly than heretofore, to the exhibition. Unfortunately, it was impossible for me to make the trip this year and the catalog will state that the preliminary choice was made by Frederick Wight, whom I admire immensely.

When I was among the jurors in the Minneapolis show a year or two ago, I voted for first prize in graphics for John Paul Jones and have purchased several of his prints in the interim. Therefore, I am particularly pleased that he will be included as a painter and hope that there will be no mixup about this matter, as I heard that he was connected with the Borgenicht Gallery in the graphic field. It would be most embarrassing if she showed paintings, too, before our show. As a matter of fact, several of the artists, whose work I admired tremendously, were eliminated because they had been shown in New York in exhibitions other than the Metropolitan Museum - which I discount for its size and the fact that few single entries are carefully noted in so great a context.

And so, I too hope the show will be a great success.

Sincerely yours,

egh-k.



**THE WILTWYCK SCHOOL FOR BOYS, INC.**

ROOM 175, HOTEL ASTOR, NEW YORK CITY 19

Judson 6-3000, Extension 175

August 23, 1955

Dear Mrs. Halpert:

Thank you very much for renewing your support of Wiltwyck School. With your help we will continue to give hope and direction to a group of youngsters who have been deprived since birth of everything a child needs to grow normally. These children too will have a chance for a decent life.

Deepest appreciation for helping us to give them that chance.

Very sincerely,

*James M. Wolf*  
James M. Wolf  
Treasurer

Mrs. Edith G. Halpert  
The Downtown Gallery, Inc.  
32 East 51st Street  
New York 21, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

John T. He Baptized 1955 10' L - 12" H  
mosaic 20" H 16" W  
man of Jordan. Large



not to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

see JTT 03, Aug. 26, 1955  
v. 100

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 8, 1955

Reservation Clerk  
Kirkwood Hotel  
Des Moines, Iowa

Dear Sir:

Will you kindly reserve a room with private bath for Mrs. Edith G. Halpert, who will attend the American Federation of Arts convention onn October 13th, 14th, and 15th. Mrs. Halpert will arrive the afternoon of the 13th.

Kindly send a confirmation of this reservation.

Sincerely yours



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Until next spring we will be at the address below.

Very truly yours,

*John C. Denman*

John C. Denman  
Rte. 2, Box 2177  
Bellevue, Wash.

UNIVERSITY OF CALIFORNIA

Art Galleries  
LOS ANGELES 24, CALIFORNIA

September 16, 1955

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:


I have just received a letter dated September 14 from Mr. Bahan relative to the restoration of his Marin painting, MOVEMENT - WTND, SOUTHWEST, together with a copy of his letter to you of the same date.

He tells me that he has been advised that Mr. Rosen's charge for restoration will be in the neighborhood of \$300. Mrs. Bahan will accept and will send the bill on to me "for reimbursement, together with our estimate of the depreciation in the value of the painting suffered from the damages, for which we will likewise expect reimbursement from your insurance carriers."

It is this second item which somewhat concerns me. I hate to keep you involved, but I am sure that you as well as I want to see Mr. and Mrs. Bahan satisfied, and I consider you one of the most familiar with Marin's paintings. I have had, fortunately, little experience in dealing with matters of depreciation through injury, but I have seen the Marin painting after the injury and it is my belief, granted Marin's technique and manner of painting, that the places where the painting had come loose could be restored by Mr. Rosen in such fashion that the element of depreciation should be negligible.

In any case, may I have your advice as to who should pass judgment on such depreciation. If it should turn out that there were a considerable claim, it would seem axiomatic to me that we should turn to a disinterested party to clarify this for us. If this problem has arisen before in your experience, I should much appreciate your counsel.

Ever cordially,



Frederick S. Wight  
Director of the Art Galleries

/dp

cc: Mr. R. C. Floss



# SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER SAN FRANCISCO 2, CALIFORNIA MEMPHON 1-2040

W. W. CROCKER, Chairman of the Board  
I. MORRIS COX, President  
HECTOR ESCOBOSA, Vice President  
ROBERT C. HARRIS, Secretary  
RANSOM M. COOK, Treasurer  
GRACE L. McCANN MORLEY, Director

September 9, 1955

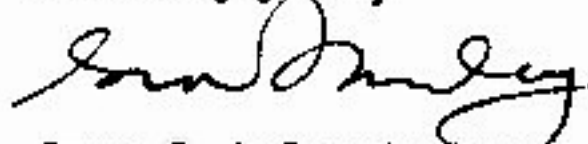
Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st St.  
New York, N.Y.

Dear Mrs. Halpert:

Your loans have been shipped and Budworth should call you soon to arrange for delivery at your convenience. Many thanks. I enclose the receipt.

We are holding the Deuce and will make the arrangements according to our conversation. Need I tell you how I appreciate your help and how happy I am to anticipate including Deuce in our collection?

Sincerely yours,



Grace L. McCann Morley  
Director

GIMM:bjs

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h

# BEACH CRAFT

INTERIORS PAINTINGS  
WESTHAMPTON BEACH N Y

FASHIONS GIFTS  
WESTHAMPTON 4-1707

September 15 1957

Mrs Edith Halpert  
32 East 51 Street  
New York 22

Dear Mrs Halpert,

You have probably heard by now  
of Charlotte Ward's untimely death  
(in an automobile accident last month)  
Besides being a very deep personal  
loss it confused business matters  
somewhat and I am trying to clear  
all detail as speedily as possible.

You may bill us for Angel  
Gabriel and Scroll with Hand and we  
hope to sell Formal Rooster this  
weekend. The other three we can  
return to you next week or preferably  
the first week in October. Would  
you like these delivered to the gallery?  
Very truly yours,  
Dora Winwell

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1955 Sleep 15" L 8" H

1954 Head 10 1/2" H - 7 1/2" W

1954 Fish 11" H - 8" W

Black Cat 15 1/4" wide

1947 The Prophet 17" H 9 1/2" W

Head of young woman 21" H 10" W

Work Horse 17 1/4" H - 21" L

Children Posing 7 1/2" x 2 1/2" x 2 1/2" H

1932 Child Drinking 10"

CONTEMPORARY ARTS MUSEUM

6945 OLD MAIN STREET ROAD-HOUSTON, TEXAS

September 9, 1955

Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

We were very pleased to receive your letter of August 22 saying that you could cooperate with us on our exhibit.

We are following your suggestions on the catalogues.

We shall await with interest receipt from you of photographs of the work of Marin and Kuniyoshi.

Sincerely yours,

*Bob Wilson*

Bob Wilson, Chairman  
East-West Influences in Contemporary Art

BW:ES

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THE AETNA CASUALTY AND SURETY COMPANY

HARTFORD, CONNECTICUT

AFFILIATE OF

AETNA LIFE INSURANCE COMPANY

THE AUTOMOBILE INSURANCE COMPANY

THE STANDARD FIRE INSURANCE COMPANY

NEW YORK OFFICE

TELEPHONE REGTOR 8-7800

C.T. SPAULDING VICE PRESIDENT - GENERAL MANAGER

CASUALTY CLAIM DEPARTMENT

111 FULTON STREET  
NEW YORK 38, N.Y.

Sept. 14-1955-

IN REPLY PLEASE REFER TO

Mrs Edith Gager Holport  
Director.

The Downtown Gallery.

32. E. 51<sup>st</sup> St.

New York. 22. N.Y.

Dear Madam:-

Fr. 18. Jan. P. H. 84726-1/26

Mrs. Anne Burnett Windfok

Loss Mar. 1955.

Amount \$387 <sup>50</sup>/<sub>100</sub>

Enclosed is check payable to The Downtown  
Gallery of Automobile Ins Co of Hartford Conn.

In order that you may fully understand  
this claim I am enclosing letter from R. F.

Windfok addressed to you on May 2. 1955. and  
also copies of bills mentioned in her letter of that  
date.

He had compromised with the Railway  
Express for settling claim for \$87 <sup>50</sup>/<sub>100</sub>.

Kindly endorse over to the Automobile  
Ins. Co of Hartford Conn.

P.S. This conference conversation had with your  
Secretary on Sept 14-1955.

Yours truly  
Raymond S. Ryan.

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die down althought the worst should be  
over by Labor Day. It's a shake in your  
boots business.

We haven't seen Leon Kroll  
who is around these parts but we're planning  
a little shindig with the Millmans Martins  
Krolls this week. And Raphael Soyer has  
been mousing around Rockport all summer,  
changing his abode every five days or so.

Helen Kramer wrote us concerning  
progress on the paroxches. She'll un-  
doubtedly do a fine job, she seems very  
knowing and concientious. She wrote  
telling us your mother died. Knowing  
something of the history of her last years  
from you Edith we suppose it's a blessing  
in its own way. But it is a depressing  
sorry thing and we hope it hasn't been  
too bad for you. How have you been  
feeling Edith? You know we have room  
for you so how about visiting these parts  
before we use up our rent money here..  
We have a phone 2106 Rockport listed under  
Barnard. Come and schmooze. We have plenty  
Scotch everybody drinks vodka these days.

Love you and drop us a line.

PS. I never said proper thanks for that  
sensational party you threw for us in  
New York. It was wonderful and you're  
fantastic to do such nice things for us.  
More love, and try to show up.

Miriam



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August thirtieth,  
1 9 5 5

Mr. Horace C. Porter,  
Happing,  
Connecticut.

Dear Mr. Porter:

I am very grateful to you for the photographs and the information.

Immediately upon receipt, I sent the Shaker wagon photographs to Shelburne and am waiting eagerly for the reply. I believe I mentioned that Mrs. Webb will not return until the latter part of September, but I am sure that the business manager can make a decision about the floor boards in her absence and possibly about the Shaker wagon. I do hope it goes there as I think it is an unusually beautiful object. As a matter of fact, I wish I had room for it myself as the proportions and the simplicity of design appeal to me particularly. I also asked that the snapshots be returned, in accordance with your request.

Sincerely yours,

egh-k.

UNIVERSITY OF OREGON  
MUSEUM OF ART  
EUGENE, OREGON

August 27, 1955

Miss Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st St.  
New York 22, N. Y.

Dear Miss Halpert:

The University Administration has encountered unavoidable delay in providing the necessary physical facilities and has asked, therefore, that we postpone our holding of the projected exhibition, 270 YEARS OF OIL PAINTING IN AMERICA: 1670-1940, November 7 to December 17, 1955, until such time as can be determined only after the end of October.

I am embarrassed to have to inform you of this postponement. I do hope, however, that your having reserved for loan to us at the time originally scheduled, your paintings:

1. Yasuo Kuniyoshi, Circus Girl
2. Arthur G. Dove, Moon
3. Georgia O'Keeffe, Thigh Bone on Black Stripe
4. Bernard Karfiol, Flora
5. William M. Harnett, Colossal Luck

has not resulted in the denial of other applications for loan during the same period, and that once we have ascertained the later dates of our exhibition and promptly again applied to you for the loan, you may be able once more to offer us the paintings for the later time.

We have written the W. S. Budworth & Sons firm advising them of the postponement of our exhibition.

Thank you most warmly for your generous assistance.

Sincerely yours,

*Wallace S. Baldinger*  
Wallace S. Baldinger  
Director

WSB:jc

Airmail

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September 12, 1955

Mr. Bertram Goodman  
74 Grove Street  
New York 14, N. Y.

Dear Mr. Goodman:

Thank you for your letter.

About two years ago, after twenty-eight years of adding new artists to our roster, we changed our policy and are now concentrating entirely on the ten artists whose names are listed below. To compensate for this we arrange one or two group shows of unknown artists, like one currently on view. All of these are obtained from a specific locale rather than a cross section.

Charles Alan, my former associate, has the younger group formerly with the gallery. You might communicate with him.

Sincerely yours

EGM:ls

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August twenty-seventh,  
1 9 5 5

Mrs. Daniel Davidson,  
Art Gallery,  
Hotel Danais,  
Michigan Avenue and Boardwalk,  
Atlantic City,  
New Jersey.

Dear Mrs. Davidson:

It was nice to hear from you.

Unfortunately, I shall not be in New York until September sixth - when the gallery reopens - and in its present state, I doubt whether Lawrence could show you any pictures. The gallery is being repainted and most of the stock rooms are inaccessible. Perhaps you can arrange to come in during the week of September sixth.

My best regards.

Sincerely yours,

agh-k.



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*did you correct this address*  
August twenty-seventh,  
1 9 5 5

*new address*  
Mrs. Stephen A. Stone,  
180 Elgin Street,  
Newton Centre,  
Massachusetts.

Dear Mrs. Stone:

It was good to hear from you.

Indeed, I thoroughly understand why you didn't write sooner. I meant to drop you a note but it was so difficult to think of something appropriate to say. You know how fond I was of Charna and that it was a great blow to me as well. I am very much disturbed about Spence and am eager to get some news about him. Could I coax you to motor down to Newtown for the holiday weekend, bringing him along? It might be a good diversion for him and I know I would enjoy seeing you and Mr. Stone.

Of course I am delighted that you are enjoying the O'Keeffe. Did I tell you that I was planning to show it, together with the late example, in an exhibition during the coming season - which will include comparisons of that kind for all the artists? I shall also straighten out our address records so that the Stones are no longer mixed.

My best to you and Mr. Stone and do let me know whether you can come.

Sincerely yours,

245 68  
54 50  
300.22  
ok.

September 12, 1955

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Walker Art Center  
1710 Lyndale Avenue South  
Minneapolis, Minnesota  
Attention: Mr. Elliot

Dear Mr. Elliot:

At last the Stuart Davis mural has been applied to the stretchers and to the wall. Davis is very much pleased with the installation and everybody now is very happy about the whole thing. I must say that this was a rare experience in my life and hereafter I will not be so determined as to work with three very difficult characters. However, it is all over and as I said before, everyone is pleased.

I do want to thank you for your offer of help, and for taking time out during your vacation to worry about this matter.

Before Harvey Arnason left he advised me that the two museums would take care of the expenses involved and I am now enclosing a copy of Courtauld's bill which I was obliged to pay promptly -- or else. I don't know whether Arnason left instructions in connection with this but I am passing it on to you.

Again, many thanks.

Sincerely yours

ROM:1



September 9, 1955

Mr. Boris Mirski  
Boris Mirski Gallery  
166 Newbury Street  
Boston 16, Massachusetts

Dear Boris:

Fortunately I saw you before Spencer visited me and was somewhat alerted to his plans. He has no idea that I know anything about the proposed change in residence etc., so keep this under your hat.

In any event during the time he and his adopted son spent with me, we talked very frankly and fully about the whole idea, and from the telephone conversation I had with Sybil subsequently, I evidently influenced him toward changing his mind. He will go to California as he promised the children, but merely for a visit, unless while he is there, he becomes convinced that that is the life for him. I made it very clear that he would assume the great responsibility that would hang heavy in future years by removing the children from everything associated with the mother. In other words, the lost would be entire. After all, children have their own sense of value and to use a trite term, a sense of security based not only on the affection for the parent, but the association of "belonging" in an environment which included grand parents, uncles, aunts, cousins, school friends and accustomed objects.

I also pointed out to him the fallacy of opening a gallery in San Francisco, even if he intended it as a luxury for himself. Spence agreed also that to carry on Charna's work at Brandeis would be the best memorial to her etc. etc.

And so, this is the story which you may have already heard from him directly. I do hope that he will not be swerved again. Unfortunately there seems to be some promise that he would leave New England permanently if anything happened to Charna and this may recur when he makes his final plans.

It was swell seeing you in addition to the always pleasant time. I am glad that I benefited by the alert. My best as

always.

Affectionately

EGH:z

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612  
September 12, 1955

Miss Margaret McKeller, Exec. Secretary  
Whitney Museum of American Art  
22 West 54 Street  
New York, N. Y.

Dear Miss McKeller:

Mr. Goodrich asked me to send you a copy of the Courtauld bill, which I have already paid. I also recall that he suggested a payment on the part of the Whitney Museum of \$250 until Mr. Arnason allocates the full bill. Another copy is being sent to the Walker Art Center.

I hope you will come in soon to say hello.

Sincerely yours

EOH:1



September 8, 1966

Mr. Charles Gordon Bearce  
87 Porter St.  
Melrose 76, Mass.

Dear Mr. Bearce:

Our check for the balance is now enclosed.

Stuart Davis reported in detail about the installation of the murals, and his reports are quite glowing.

Now that it is all over, at least we have the gratification of an artistic and technical success, but I must say, that I should hate going through the same experience again.

For your cooperation, I send you my thanks.

Sincerely yours,

EGH:jb  
Enc.

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# WALKER ART CENTER

1710 Lyndale Avenue South Minneapolis 3, Minnesota Telephone: GEnera 0301 H. H. Arnason, Director

16 September 1955

Downtown Gallery  
32 East 51st Street  
New York 22, New York

Works consigned to our Sales and Rental Program 1954-55:

Already returned to you:

Demuth CLUSTER OF FLOWERS  
Kuniyoshi GROWING WEEDS

Will be returned to you in about three weeks:

Dove COW I; SUNSET; SOWING WHEAT  
Kuniyoshi SAND DUNES  
Marin WEST POINT, MAINE; FROM BOLD ISLAND, MAINE; CAPE SPLIT IN  
A SMOKY SOUTHWESTER  
O'Keeffe PINK SPOTTED LILIES  
Stella ITALIAN LANDSCAPE  
Zorach MOTHER AND CHILD

On rental; can be recalled with a month's notice to rentor if you wish  
to have it returned to you:

Shahn PHOENIX



THE JUNIOR ART GALLERY, INC.  
301 LIBRARY PLACE, LOUISVILLE 3, KY.

SUE M. THURMAN  
DIRECTOR

SEPTEMBER 16, 1955

MRS. EDITH HALPERT  
THE DOWNTOWN GALLERY  
32 EAST 51 STREET  
NEW YORK 22, NEW YORK

DEAR MRS. HALPERT:

I AM VERY GLAD TO HELP OUT SO FAR AS I CAN  
ON THE QUESTION OF "DUNDEE DESIGNS".

FIRST LET ME SAY THAT THE ORGANIZATION IS NOT  
NOW ENJOYING ANY DEGREE OF PRESTIGE.

I HAVE HAD TO ASK AROUND QUITE A BIT IN ORDER  
TO REALLY FIND OUT ANYTHING TO SAY TO YOU ABOUT  
THIS ORGANIZATION AT ITS PRESENT STAGE. THE WORD  
DUNDEE WAS FAMILIAR TO ME FROM THE FIRST AND WHEN  
I CHECKED THE MATTER I REALIZED THAT THERE HAD BEEN  
A FORMER GALLERY BY THAT NAME WHICH HAD SHOWN THE  
WORKS OF LOCAL ARTISTS--ALL OF THEM OF GOOD REPUTE  
LOCALLY AND REGIONALLY.

IT WAS MY IMPRESSION, WHICH HAS BEEN SINCE  
CONFIRMED, THAT THE PLACE WAS SOMEHOW IN THE GIFT  
SHOP CATEGORY.

HOWEVER IT SEEMS NOW THAT THEY ARE PLANNING  
TO BUILD A NEW BUILDING AND THEY TOLD ONE OF THE  
LOCAL ART LEADERS THAT THEY WERE PLANNING TO BRING  
IN NATIONAL PAINTERS. THEY ALSO TOLD HIM THEY DIDN'T  
WANT TO DIVULGE THEIR FULL PLANS AT THIS TIME--WHAT-  
EVER THAT MAY MEAN.

MY OWN PERSONAL REACTION AMOUNTS TO NOTHING OF  
VALUE, BUT I THINK IT RATHER STRANGE THAT HIS  
PUBLICATION IS SO PREOCCUPIED WITH TELEVISION RIGHTS.  
ALSO, THAT HE SEEMS TO THINK ONE WEEK WILL BE A SUFFICIENT  
LENGTH OF TIME TO PUBLICIZE AND SELL IN LOUISVILLE.  
I AM SURE HE IS SUFFERING DELUSION THERE.

Printed to publishing information regarding sales transactions,  
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September 8, 1958

Mr. Charles Tudor, Art Director  
Life Magazine  
14 W. 49th Street  
New York, N. Y.

Dear Mr. Tudor:

When the first issue of "The World We Live In" appeared, I was so impressed with the reproductions that I thought of suggesting an exhibition of the original paintings. Several days ago, I received a notice of your publication, and it occurred to me, that it would be a fine idea to have an exhibition of a specified number of paintings coincidentally with the publishing date. I should very much like to do this, and to turn over the two floors of the Gallery, if I could help with the actual selection.

Won't you please let me know your reaction to this idea?

Sincerely yours,

RGH:jb



BBP

409 Camden Ave.  
Morristown, N. J.  
Sept. 12, 1955.

Mrs. Michael Hatter  
Phila. Pa.  
Dear Mrs. Hatter

Having read with interest the article by Barbara Barnes on "Heather Vance" I wonder if you would be willing to give me some desired information. We are building a new Presbyterian Church on the steeple of which has been placed a cock and ball weather vane which to me seems so inappropriate. Am I right in so thinking? I like a cross but am told Presbyterian Churches never have such. The Church is

# SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER SAN FRANCISCO 2, CALIFORNIA MEMPHON 1-2040

W. W. CROCKER, Chairman of the Board  
E. MORRIS COX, President  
HECTOR ESCOBOSA, Vice President  
ROBERT C. HARRIS, Secretary  
RANSOM M. COOK, Treasurer  
GRACE L. McCANN MORLEY, Director

September 10, 1955

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st St.  
New York, N.Y.

Dear Mrs. Halpert:

4000  
4000 - One of our friends wishes to buy for our collection one of the Marin oils in the show just closing. She prefers #9, Sea After Hurricane - Cape Split, Maine, 1938, but was also somewhat attracted by #7, The Ladle, 1934, both in Wight's catalogue of the travelling show. Could you send me the best price on both that you can make for a gallery purchase. We shall hope that our patron will go through with the project.

Many thanks,

Sincerely,

  
Grace L. McCann Morley  
Director

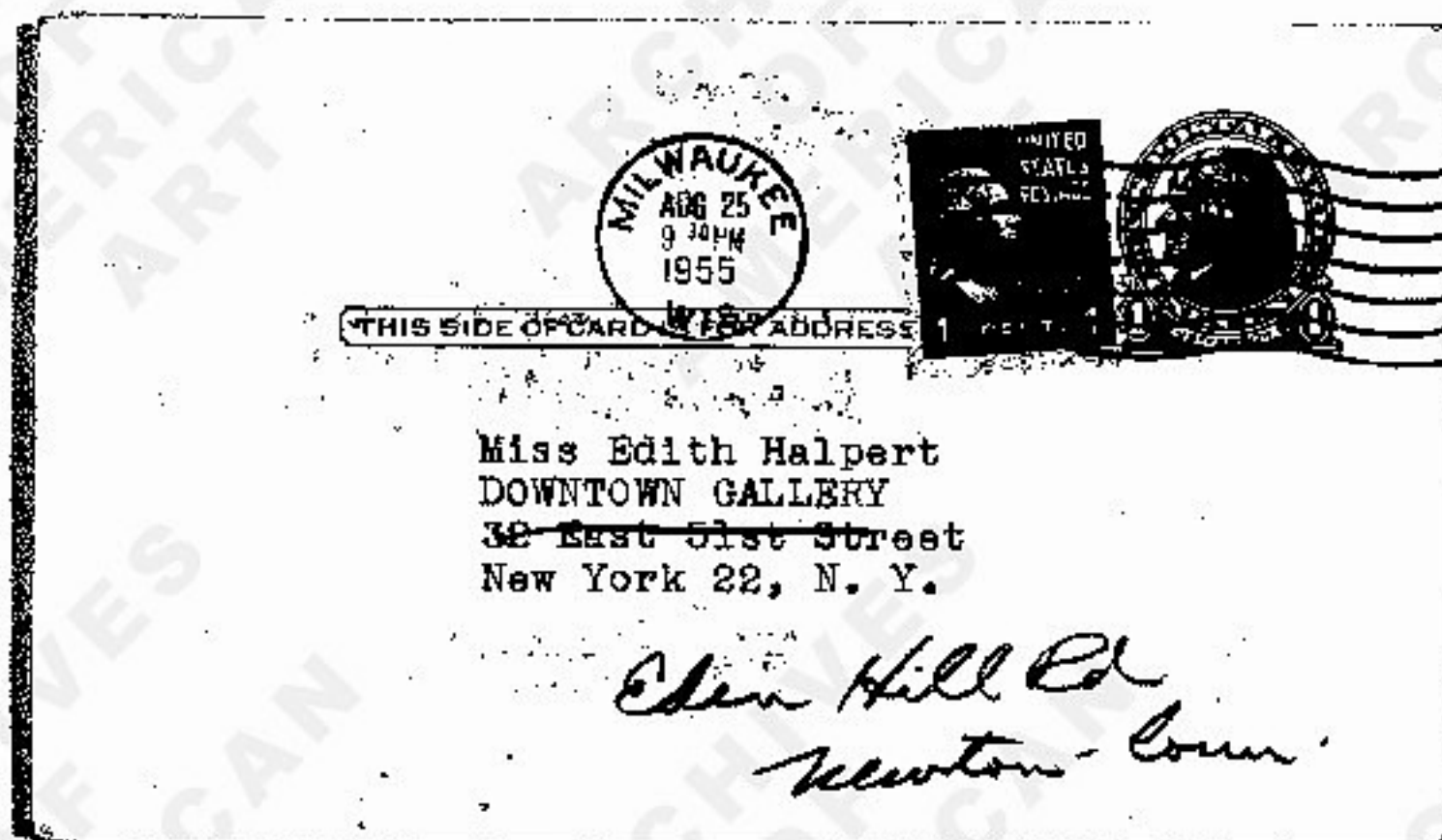
GLM:bjs

*Im G 4 1070*

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For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



*Wakelee Ave*

September 15, 1955.

Mr. George Arons  
Ansonia, Conn.

Dear Mr. Arons:

This is in the way of an apology.

I cannot tell you how sorry I am that I did not get up to Ansonia to see the weathervane. The summer was an extraordinarily bad one. I will not go into details, but it was just impossible for me to come up or to make the call.

I am very grateful to you for having communicated to me and hope you will not be discouraged for the future. I hope too, that you were not affected by the flood.

Sincerely yours,

Edith Gregor Halpert

EGH:lw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

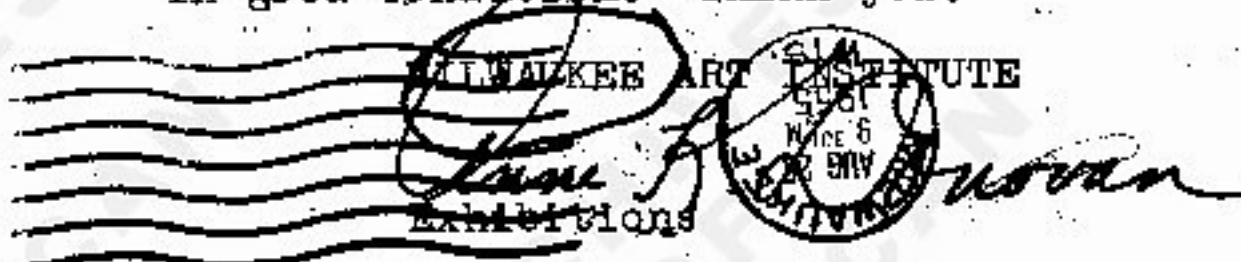


Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 23, 1955

Dear Miss Halpert:

The Marin, O'Keeffe and Demuth shipped to us by truck from the State University of Iowa for our AMERICAN CONTEMPORARY EXHIBITION have been checked and found to have arrived in good condition. Thank you.



# T H E D E N V E R A R T M U S E U M

SCHLEIER MEMORIAL GALLERY

FOURTEENTH AVENUE AND ACOMA STREET

DENVER 4, COLORADO

TELEPHONE: TA. 5337

ADMINISTRATIVE OFFICES

• CHILDREN'S MUSEUM OFFICE

• PUBLIC RELATIONS OFFICE

• MEMBERSHIP

• CHANGING EXHIBITIONS

August 30, 1955

Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, 22, New York

Dear Miss Halpert:

In making a final check of the loans for our exhibition "Building the West" I find that we have not had confirmation of the two weathervanes from your Gallery -- "Eagle in Flight" and "The Steer". We would like, very much, to include these two pieces if they are available.

As I mentioned to you in an earlier letter, the Museum is interested in acquiring a weathervane for its permanent American Collection. If you could send out the two requested our Accessions Committee could reach a decision during the course of the Exhibition, the dates of which are from October 9 through November 27. If the loan is not possible could you please let me know by wire collect since the catalog is on the verge of going to press?

As I remember you prefer to ship through Budworth and I have instructed them to contact you during the first week in September to see if you desire to make shipment through them. Insurance coverage has been taken care of through our company for transportation and the period of the Exhibition.

I hope that we may look forward to having the weathervanes for our Exhibition and we thank you for your consideration.

Sincerely yours,

*Royal B. Hassrick*  
Royal B. Hassrick  
Curator, Western Art

*Just*

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## THE DENVER ART MUSEUM

\*If you have not already sent a glossy photograph, the medium and dimensions of the material you are lending to us, will you please do so no later than August 10?

### SHIPPING AND INSURANCE INSTRUCTIONS FOR "BUILDING THE WEST"

1. Address all shipments to:  
"Building the West"  
The Denver Art Museum  
1343 Acoma Street  
Denver, Colorado
2. Whenever possible, ship via Railway Express, Collect
3. Insure for only minimum amount - or in no event insure for more than \$550.00 (five hundred and fifty dollars). The Museum carries its own wall-to-wall coverage. This means that your material will be fully covered from the time it leaves your walls until it is returned.
4. Advise me of the value of each object, prior to shipping.
5. Shipments should reach the Denver Art Museum NO LATER than September 20, 1955.

(Signed) Royal B. Hassrick

C  
O  
P  
Y

Newtown, Conn.  
August 25, 1955

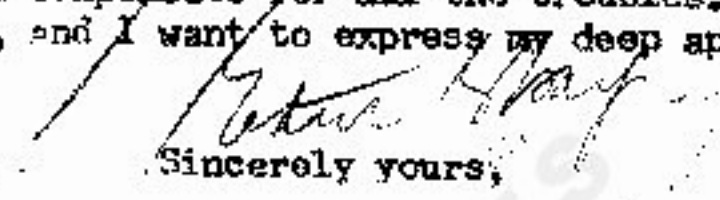
Mr. Joseph H. Lacy  
Bloomfield Hills  
Michigan

Dear Mr. Lacy:

Between Connie and the flood, I certainly went haywire about the towns in Iowa. Fortunately, Pearce redirected the crates in time and the shipment must be in Des Moines now.

Messrs. Courtais and Bradley (the technical experts) are leaving New York and Arlington, Mass. respectively on Wednesday, August 31st, and will be in communication with you and with the business manager at Drake immediately upon arrival. Stuart Davis will wire you the exact time of his arrival, and the installation will be completed within three days (I hope, as the men charge \$200. per day), and not more than four.

This job has really developed into a production. Never in my experience have I been involved in so much correspondence, so many telephone conversations, and frustrations. But the end is near and I am sure will compensate for all the troubles. You have been very patient, and I want to express my deep appreciation.

  
Sincerely yours,

P.S. If as a final blow, the stretchers are not at Drake by Tuesday, would you wire Mr. Courtais at 54 West 74 Street, please - and me? Thank you.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



DELWIN A. BRUGGER  
DIRECTOR

Brugger FINE  
ARTS Forwarding Service

2110 West 20th Street

Los Angeles 18, Calif.

~~XXXXXXXXXXXX~~  
RE. 4-2121 - 4-4883

Aug 19-55

Edith Halpert - Downtown Gallery

Please note enclosed.

We were unable to reach Gordon Muner or  
anyone who knew how he could be reached.

Mr. Wight is not in town.

Please instruct us further; if anything can  
be done to get this item, we will be glad.

Thank you

Delwin A. Brugger

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

POL

September 18, 1955

The Downtown Gallery  
32 E. 51 St.  
New York City

Gentlemen:

We are interested in being notified of any exhibitions either put on by, or held in, your galleries.

If you publish a schedule of events, and it is mailed free of charge we would like very much to receive a copy.

Very truly yours,

Mr. & Mrs. C. Dorfman  
708 W. 192 St.  
New York 40, N.Y.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertained to a person who died 60 years after the date of sale.

LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OTympia 2-1444

September 14, 1955

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st St.,  
New York 22, N.Y.

Dear Mrs. Halpert ,

I have just about lost my "post-Caesarian" walk and am back at work full time. The one thing to say in favor of a procedure such as I have just undergone is that it forces you to get a good rest.

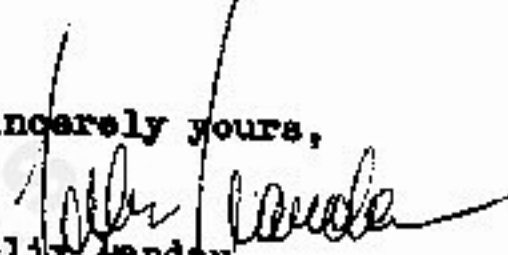
I am returning to you via prepaid, insured Denver-Chicago Trucking Co. shipment, all but one of the framed Shahnas that we have had on consignment here. I feel that we have done all we can with this particular group of pictures and that it would be more valuable for you to have them at your disposal. The shipment was addressed to the Downtown Gallery, Budworth.

I wonder if you might have a few extra copies of the announcement of the L.A. Painters Show. I would appreciate receiving a few of them. I hope, too, that you are pleased with the show and that it will be a success.

Please be good enough to send me at your early convenience the price list of the Marina at UCLA, so that I will have a chance to familiarize myself with it before the opening September 30. I would also like to know when pictures sold out of that show would be available for delivery to the client.

Best personal regards.

Sincerely yours,

  
Felix Landau  
LANDAU GALLERY

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Eden Hill Road  
Newtown, Conn.  
August 25, 1955

Mr. James M. Roberts  
1200 Tribune Tower  
Oakland 12, California

Dear Mr. Roberts:

Thank you for your letter. It was forwarded to my summer home, as the gallery is closed and will not reopen until September 6th.

I am quite sure that the pictures enumerated are for sale. On Monday, I shall motor to the city and the price list will be sent to you at once.

Sincerely yours,



September 8, 1955

Mr. Edward J. Gallagher, Jr.  
3501 Ednor Road  
Baltimore, Md.

Dear Ed.:

Finally, I returned to the Art mill, and have had an opportunity to work with the bookkeeper.

As usual, you are correct in your figures. I am now enclosing a receipted bill for the Kuniyoshi together with the statement for \$8250.00 payable in 1956. Also just for the record, I have made up the bill for the O'Keeffe.

What have you been doing all summer? I hope that none of the storms affected your area as they did Connecticut. Frankly, I was delighted to get back to the security of New York.

On October 4th we are opening our 30th Anniversary show, and plan to have a big party, to which I will send you an official invitation for a specific date not as yet determined. All the artists are working hard in order to produce their master pieces for the occasion. As far as I am concerned, I am really astonished that I survived so long in this mad but wonderful business.

I do hope that you can arrange to be with us for the occasion, it will be so nice to see you.

Sincerely yours,

EGH:jb  
Enc.

# THE PHILLIPS GALLERY

A COLLECTION OF MODERN ART AND ITS SOURCES

1600 TWENTY-FIRST ST., N. W. WASHINGTON 9, D. C.

Duncan Phillips, Director  
Marjorie Phillips, Associate Director  
Elmira Blair, Assistant to Director  
In Charge of Music

September 16, 1955

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

I believe I sent your letter to Mr. Phillips in Pennsylvania giving the dates of the DOVE exhibition. Please let me know ~~them~~ as we shall need to plan for sending up the collages.

Sincerely yours,



EB:ep



MFA Houston

September 16, 1955.

Mr. Lee Malone, Director  
Houston Museum  
Main & Montrose Streets  
Houston, Tex as.

Dear Lee:

After you left I realized that the tentative selection must run into more than a hundred items as opposed to the forty you originally had in mind. Therefore I think it would be a good idea to merely write to the two doubtful lenders - Williamsburg and Garbisch - to ascertain whether or not they will be agreeable to the idea.

When I receive a copy of your list based on the notations you made, I shall send you the complete set of photographs (or as many as I can locate) including your selections here. Then you will be in a position to eliminate and to make the final choice.

It was wonderful to see you and it would be fun to work with you on this show.

Sincerely yours,

EGH:1w

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# NEW HAVEN JEWISH COMMUNITY CENTER



SAMUEL I. HERSHMAN  
PRESIDENT

LOUIS M. SHANOK  
EXECUTIVE DIRECTOR

MAX LIVINGSTON  
BUSINESS MANAGER

1156 CHAPEL ST. — NEW HAVEN, CONN. — TEL. UNIVERSITY 5-5181

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September 1, 1955

Miss Edith Greger Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Miss Halpert:

Thank you for your letter of August 27th. We are very grateful for your suggestion of an exhibition of Ben Shahn's graphic works, with the addition of perhaps one or two paintings. We would appreciate having ten or twenty pieces. Such an exhibition would be most appropriate for our Library Dedication ceremonies of October 19th.

We are indebted to you and to Mr. Shahn for offering us this most propitious opportunity of presenting his works to this community. We assume that there will be no charges involved for borrowing or exhibiting the works. We would appreciate it if you would give us further details concerning the possible sale of any of the works.

A confirming letter together with any other details would be most helpful to us in our planning.

Sincerely yours,

MRS. SAMUEL I. HERSHMAN  
Chairman, Art Committee

SIH:ec

Affiliated with the UNITED FUND  
JEWISH COMMUNITY COUNCIL  
NATIONAL JEWISH WELFARE BOARD





Walter Myden  
Kentlworth Terrace  
Greenwich, Conn.  
August 24, 1955

Dear Edith,

Many, many thanks for making it possible for me to meet Christ-Janer. We started off our meeting with one joint enthusiasm - you, and from there we discussed what I am doing. He understood what I am doing and realized its importance. He has offered to help in many ways, so you can see I was very gratified by the meeting.

I trust that "Yidden Hill" was not hit too hard in the last big storm and that all goes well with you.

Would you like to go with us to see a performance at the Shakespeare Festival Theatre? We can pick you up, and then bring you back so you won't have to do any driving alone. I'll check with you at the beginning of the week.

Again, thanks and looking forward to seeing you again very soon.

As ever

Walter

August twenty-seventh,  
1 9 5 5

Miss Margaret McKeller,  
Executive Secretary,  
Whitney Museum of American Art,  
22 West 54th Street,  
New York 19, N. Y.

Dear Miss McKeller:

It was good to hear from you.

After September second we will start polish-  
ing up paintings for the Whitney annual show.  
I hope to have some good examples to show you  
at the time.

Sincerely yours,

ugh-k.

rior to publishing information regarding sales transactions,  
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August twenty-seventh,  
1 9 5 5

Mr. Charles Gordon Pearce,  
87 Porter Street,  
Melrose 76, Massachusetts.

Dear Mr. Pearce:

It was very good of you to write me - and I am delighted that the stretchers finally went to their destination. I do hope that my telephone call was in time to change the address to Des Moines. The storms affected me even geographically.

All arrangements have been made with Messrs. Bradley and Courtais, as well as with the artist, to start setting up the murals on Wednesday or Thursday of this week. It will be a happy day in my life when the murals are actually on the wall at Drake University and my correspondence, phone calls, heartaches, etc., will be at an end.

I am very grateful to you for your cooperation.

Sincerely yours,

agh-k.



Mr. Lloyd F. Gasta,

- 2 -

August 27, 1955.

Robjohn-Gibbings, Worsley of Dunbar, and others have purchased these from us for such purposes, as well as stores for window display and private collectors for their country or city homes. They have also been featured in TV programs and in art exhibitions.

A publicity release and 8x10 photographs will be sent to you next week, giving the dimensions, etc. Incidentally, you will find weather-vanes being advertised at low prices in several magazines. We have purchased examples and they have no relation whatsoever to the early types and have no definition in the hammering and comparably little aesthetic or technical quality.

Sincerely yours,

WILLIAM L. GASTA

(SIGNED) W. L. GASTA

W. L. GASTA

W. L. GASTA

W. L. GASTA

W. L. GASTA

W. L. GASTA

egh-k.

All of these are originals. Some have been the original (working models) which I purchased in 1940. They are hand-hammered and self-designed, finished in exactly the same manner as the 19th Century examples. Each of the designs was produced in a limited edition of fifty, with the idea of preserving the work in the same manner as when the edition is sold out. There is a trade discount of 33-1/3% on quantity orders.

All of the vases are hammered in copper and coated with acid which results in a finish very much like Assyrian bronze. The examples are promoting these not as reproductions, but as fine examples of American sculpture and sell them without the standards and directional signs.

No doubt you have seen reproductions in many magazines which feature home interiors. The sculpture is used as over mantle or other decorations in other parts of the room and frequently as garden figures, mounted on pedestals composed of copper block. Such modern designers as Raymond Lowy, Donald Deskey,

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Administration Office:  
271 West 125th Street, New York City 27

School Location:  
Esopus, New York

ELEANOR LEMAIRE · 29 WEST FIFTY-SEVENTH ST. · NEW YORK 19

August 30, 1955

Downtown Gallery  
32 East 51st Street  
New York City, N. Y.


Gentlemen:

We return herewith your photographs of weathervanes.

Your courtesy in making these photographs available to us is appreciated.

Very truly yours,

ELEANOR LE MAIRE

  
Charles W. Ball

CWB:co  
encl./2



FRANK PERLS GALLERY

September 9, 1955

*note her  
that artist gave  
price*

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

The gallery has been closed for a month for summer vacation, so I did not see your letter in time to forestall the shipping of the Chuey painting.

*we  
priced  
\$500.*

Mr. Peake chose to send another picture entitled "Wind Binder". It measures 30" x 70"; and the price is \$700.00. There is no photograph of this painting. The Art Department at UCLA has a slide of the McGarrell painting but no black and white photograph. When the paintings arrive, could you have photographs made, and we will gladly reimburse you for the costs.

If there is anything more that I can do to help, I shall be glad to do so.

Sincerely yours,

*Margo Sorzano*  
Margo Sorzano  
Secretary to Mr. Perls

MS:hs

*note 9/12  
re 2 prices*

September 17, 1955.

Commander George L. Dickson,  
Kensington Palace Hotel,  
De Vere Gardens,  
London, W. 8, England.

Dear Commander Dickson:

Early next week we shall follow your instructions  
by shipping to Mrs. Hudson the Harnett painting  
you left with us.

Sincerely yours,

EGH:iv



Office of  
LAURENCE SICKMAN  
DIRECTOR

WILLIAM ROCKHILL NELSON GALLERY OF ART  
(The William Rockhill Nelson Trust)  
ATKINS MUSEUM OF FINE ARTS  
KANSAS CITY 11, MISSOURI  
Cable Address: Neltrust

UNIVERSITY TRUSTEES:  
ROBERT B. CALDWELL  
MILTON MCGHEEVEY  
DAVID T. BEALS

29 August 1955

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

We are delighted, of course, that you are able to accept the invitation to come to Kansas City to do an evangelistic job for contemporary American painting. I am much intrigued by your title "The Other Side of the Canvas" and would like to use that for advance publicity, if it is agreeable with you. I would appreciate having a short biographical sketch and also a photograph at your earliest convenience which could be incorporated in our brochure of the season's activities which we hope to get out late in September.

This year, as I probably mentioned to you, the Friends of Art are purchasing only American painting and I do hope you will keep us in mind for really outstanding things when the selections are made during the week of September 12. I am particularly interested in the Gallery having a major Ben Shahn as you know, even though I haven't been able to line him up as a lecturer for two years.

Again my great thanks for your kindness in accepting the invitation. I am thrilled that you are coming.

Sincerely yours,

  
Patrick J. Kelleher  
Curator of European Art

PJK:MI

September 16, 1955.

Mr. Joseph S. Trovato,  
Assistant to the Director,  
Munson Williams Proctor Institute,  
312 Genessee Street,  
Utica 4, N. Y.

Dear Mr. Trovato:

At last I am sending you the photographs I had promised. You can find the data inscribed on the reverse side of each photograph.

When you make your final selection will you be good enough to return the balance of the prints.

Sincerely yours,

EGH:lw



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September 12, 1955

Mr. Kneeland McNulty  
Assistant Curator of Prints & Drawings  
Philadelphia Museum of Art  
Parkway at Fairmount Avenue  
Philadelphia 30, Pennsylvania

Dear Mr. McNulty:

The titles you requested in your letter of September 9th are: "Where there is a book, there is no sword" and "Calabenes".

Sincerely yours

CARNEGIE INSTITUTE  
DEPARTMENT OF FINE ARTS  
4400 FORBES STREET  
PITTSBURGH 13, PENNSYLVANIA  
MAyflower 1-7300

GORDON BAILEY WASHBURN  
DIRECTOR

LEON ANTHONY ARKUS  
ASSISTANT DIRECTOR

August 26, 1955

Mr. Lawrence Allen  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mr. Allen:

The entry forms for the Stuart Davis and Ben Shahn paintings are enclosed. I understand that Budworth is picking up the Stuart Davis next Tuesday. Do you know when the Shahn will be ready?

Sincerely yours,

*Laura Diakin*

Laura Diakin  
Secretary to the Director

Prior to publishing information regarding sales transactions, research is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



# NEW HAVEN JEWISH COMMUNITY CENTER



SAMUEL I. HERSHMAN  
PRESIDENT

LOUIS M. SHANOK  
EXECUTIVE DIRECTOR

MAX LIVINGSTON  
BUSINESS MANAGER

1156 CHAPEL ST. — NEW HAVEN, CONN. — TEL. UNIVERSITY 5-5181

August 23, 1955.

Mrs. Edith Halpert,  
The Downtown Gallery,  
32 East 51 Street,  
New York 22, N. Y.

Dear Mrs. Halpert:

I am acknowledging receipt of your kind letter of August 2nd in which you advise me that you will endeavor to ascertain whether a Shahn will be available for our exhibition beginning the 19th of October. It is our wish, however, to have a Shahn exhibit and would like to know if there would be a number of his works available for such an exhibit. It will be deeply appreciated if you would advise me at your earliest convenience.

With many thanks.

Sincerely,

Mrs. Samuel I. Hershman  
Chairman, Art Committee.

KH:DD

Affiliated with the UNITED FUND  
JEWISH COMMUNITY COUNCIL  
NATIONAL JEWISH WELFARE BOARD



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August thirtieth,  
1 9 5 5

Mr. George T. Nelson,  
Grand Central Art Galleries,  
15 Vanderbilt Avenue,  
New York 17, N. Y.

Dear George:

Thank you for your letter and the photograph.  
Since I have no records in Connecticut, I can  
give you no immediate information. However, as  
soon as I clean up the first avalanche of paint-  
ing business on my return September sixth, you  
will hear from me.

Sincerely yours,

egk.

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researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



1706 Wellesley Ave.  
Los Angeles 25, Calif.  
September 2, 1955

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City 22

Dear Miss Halpert,

Re: "Flagellation" - "Introducing Los Angeles Painters" -  
I am sorry this photograph was delayed and hope that it  
can still be of some use to you.

The medium is oil.

Below is a list of names and addresses of people to whom  
I would like to have announcements sent. The out-of-town  
addresses are of friends who will probably be in New York  
City while the show is up. I would also appreciate several  
announcements myself.

Mr. Ivan Rigby  
C/O Pratt Institute of Art  
Ryerson Street  
Brooklyn, N. Y.

Miss Carol Hamann  
118 Waverly Place  
New York City

Mr. & Mrs. Samuel Berger  
305 St. Marks Ave.  
Bellmore, Long Island, NY

Mr. Haim Amato  
C/O Cafe Boulevard  
158 Allen St., NYC

Mr. & Mrs. Richard Rosenthal  
85 Washington Place  
New York City

Mr. & Mrs. Henri Aymonier  
76 West 82nd St.  
New York City

Mr. & Mrs. Seymour Drumlevitch  
573 Linwood Ave.  
Buffalo, NY

Miss Mary W. Ball  
101-A Church St.  
Charleston, S. C.

Miss Jean Keyes  
C/O Museum of Modern Art  
West 53rd St. NYC

Sincerely,

Sam Turoto

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



# M. J. ROYER

ANTIQUARIAN BOOKSELLER GALLERY

Fine and Applied Arts

446 NO. ROBERTSON BLVD.

LOS ANGELES 48, CALIF.

14 September 1955

Gentlemen:

We wish to inquire about our order, No. 1104, dated 12 July 1955, for one (1) copy of Shahn "THE ALPHABET OF CREATION". We have not as yet received this book and as our order is for an institution, we shall soon have to justify our delay in delivery. Any information regarding date of delivery to us will be appreciated.

At present we do not have too much information on this book and your letter of 10 June does not give us a clear picture. Is this book published by Pantheon as our client informed us? If not, will you please give us the publisher's name. Is this book a limited edition portfolio or similar publication, primarily intended to be distributed by your organization? We ask the above questions as so far we have not located this title in the Wilson CBI or other bibliographical references and would like to offer it to other clients, but with a description.

Awaiting your reply with interest, we are

Yours very truly

*Edward Maguire*  
Edward Maguire for  
M. J. Royer, Bookseller

The Downtown Gallery  
32 East 51 Street  
New York 22, New York

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ALSO TO:

Midtown Galleries.  
A.C.A. Gallery.

*Rehn*  
*AAA*  
*hulst*

August twenty-ninth,  
1 9 5 5

Mr. Charles Alan,  
32 East 65th Street,  
New York, N.Y.

Dear Charles:

As an inactive chairman of the Dealers' Association, I think it would be advisable to have a meeting in connection with the Dundee Designs proposal.

I think you will agree that a concerted plan be worked out by the galleries to retain control of the situation as presented by this organization - the tying up of TV rights, a minimum fee to the artists chosen, and the inclusion of the agent in the plans.

If you are interested in discussing the matter, would Wednesday, September seventh be convenient for you to meet at the Downtown Gallery - 5 p.m.

Won't you please let me know at the following address:

Eden Hill Road,  
Newtown,  
Connecticut.

Sincerely yours,

*egh*

rior to publishing information regarding sales transactions. Dealers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



DUNDEE DESIGNS  
OFFICE AND GALLERY  
2224 DUNDEE ROAD

LOUISVILLE 5, KENTUCKY  
Aug 31-55

Edith G. Halpert  
Director  
Downtown Gallery

Dear Mr. Halpert-

We have received your reply from  
letting add them to painters and sculptors represented  
by the Downtown Gallery and we are glad to learn  
of their interest as well as your promise to cooperate  
with us in this program.

I would try to answer your questions by enclosing  
copies of material sent to various artists and by this  
letter.

We have just recently received a reply from Mr. Stuart  
Davis, and Mr. Ben Shahn.

Our schedule is still open so we will discuss dates  
later.

We cannot disclose facts pertaining to the television  
at this time, but all will be notified soon.

We are sorry to hear that George O'Keeffe can-  
not be included in our program, which by the  
way will be a "forum type" record, very  
informal.

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